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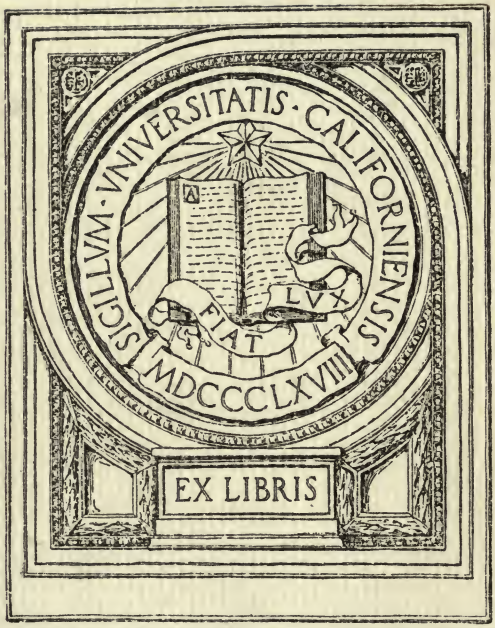
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CYRUS H. K. CURTIS

THE BUSINESS OF ADVERTISING

BY

EARNEST ELMO CALKINS

UNIV. OF CALIFORNIA

D. APPLETON AND COMPANY
NEW YORK AND LONDON
1915

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UNIV. OF
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TO

CYRUS H. K. CURTIS

THE MAN WHO HAS DONE MOST TO PUT
THE MODERN CONDUCT OF

ADVERTISING

ON THE RIGHT BASIS
THIS BOOK IS AFFECTIONATELY DEDICATED
BY THE AUTHOR

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FOREWORD

The first edition of "Modern Advertising" was published ten years ago. At the time it was written it represented the best practice in advertising as far as that practice then could be compressed into a single volume. A new edition is made necessary by great changes in practice, if not in theory. The first book was true as far as it went, but it did not go far enough to give a correct picture of advertising as it is applied to-day. The original book becomes by the rapid increase of knowledge about advertising a more elementary book than was intended.

In revising "Modern Advertising" to make it an acceptable textbook it has been necessary to rewrite it. This rewriting does not change the basic idea. Goods are still sold to the public by means of the printed word and the graphic picture in newspapers, in magazines, on billboards and on street-car cards. Booklets, folders, catalogues and other printed things are made into advertising mediums and mailed to prospective customers. But the mediums have been analyzed and classified; the goods manufactured, wrapped and named with a better idea of the purchasers' habits and needs; the consumers located and studied; their purchasing power tabulated; their shopping habits ascertained.

While there is still an element of uncertainty in the launching of an advertising campaign, that element is slowly but surely being reduced. Scientific management, the painstaking collection of statistics and their

intelligent arrangement, and the exercise of a great deal of common-sense, are bringing the method employed and the results desired closer and closer together. It is these changes which the last ten years have accomplished that make this new book necessary.

The difference between advertising then and now may be compared with the difference between a sailing vessel and a steamship. By good luck and favoring weather a sailing vessel can make a voyage almost as quickly and reach her port as safely as a steamship. But she will not do it so often and there are too many circumstances outside the control of her captain to make the voyage anything more than a courageous venture. The number of times that a steamship fails to arrive on time, or nearly on time, or at all, is a negligible percentage of the total number of trips. Even to-day advertising is not a scientific certainty. It is more scientific and more certain than it was.

The advertising that is being done in this year of 1915 is far more interesting than the advertising of ten years ago. Also it is much harder to do. The manufacturer demands of the advertising agent a professional service of the highest character. He expects him to study the goods and their possible market, sometimes for years, before a single advertisement is printed. The advertising agent has eagerly met this demand. He has added to his organization trained investigators, merchandising men, sales managers and others whose experience in getting facts about how goods are made, how distributed, and how sold, is used to secure material out of which the advertising campaign is constructed. Intensive methods are used to make advertising more certain and more profitable. These intensive methods resemble the intensive cultivation of land

to make it yield a larger crop. All knowledge is drawn upon—statistics, sociology, psychology and that peculiar science which is at the basis of all successful advertising —the study of human nature.

This book is intended to show briefly the work of those who deal in advertising. It must be brief to cover the ground. Many phases to which only a chapter is devoted, or even a few pages, could be and are the subject of whole books elsewhere. But this book adheres to its original purpose of covering the entire subject, however sketchily, leaving the reader to find later the working out of some of these problems in separate books. A history of the world has been printed in a single volume, but the history of one city often fills several. No one book on advertising can now be complete, any more than one book can hold all that is known about medicine, or law, or architecture. But a single volume may set down the fundamentals of the practice of medicine, and this book proposes to set down the fundamentals of the practice of advertising.

It will describe in narrative style what is done from the beginning to the end of an advertising campaign, and who does it. It will attempt to remove the confusion from the term "advertising man," which is applied indiscriminately to the manufacturer who advertises, to his advertising manager, to his advertising agent, and to the representative of the medium in which he advertises. It cannot give detailed descriptions of advertising successes or failures, though these are among the most interesting advertising literature.[1] Nor can

[1] Cherington: "Advertising as a Business Force." This book is made up of histories of advertising successes and failures, told generally by those most concerned, edited and commented upon by the author. It is a particularly valuable book for the experienced advertiser, but should be read by all beginners.

it give a catalog of all advertising mediums. But all these things can now be obtained in book form. Such books are tools of the trade. "Business of Advertising" is to suggest how to use them.

This book is intended for all who wish to know what advertising is, and how it is done. It will be helpful to the young man engaged in some phase of advertising work, and particularly to the young man who wishes to know what advertising work is in order to determine whether he wants to undertake it or not. It is written also with the idea of helping the manufacturer whose product ought to be advertised. From it such a manufacturer can gain some idea of the various steps necessary to bring his product to the notice of the consumer. If it only strengthens in his mind the impression that professional help is necessary, it will have served a very good purpose.

The advertising agent who renders service to his client is a very important factor in the business world. Too many advertisers are ignorant of the nature and scope of that service. All that an agency has to sell is experience, the accumulated experience of dealing with many conditions and many problems. While not primarily a book for advertisers, the mere description of an ideal agency must show them that such an agency is as necessary to successful advertising as coast survey charts to navigation, or as logarithms to an astronomer.

The plan of the book is simple. The first chapter defines advertising, gives a brief history of its arrival at its present state, and devotes some space to the more scientific and modern advertising of to-day. The next three chapters are devoted to the three grand divisions of the advertising world—mediums, agents and advertisers. These have been characterized for the purpose

of this book as Sellers of Space, Sellers of Advertising and Buyers of Advertising.

Having introduced, as it were, the characters in the piece, there follows a long chapter devoted to describing the steps necessary to market a new product (and many old ones). In this chapter you see the three departments of advertising all working together, each in its proper place. In this discussion are introduced the subjects of trade investigation and merchandising which are further defined and analyzed in the chapter upon the advertising research. The actual preparation of advertising matter is presented in the chapter devoted to the creative work.

There is likewise a chapter on retail advertising, including selling by mail. Advertising as a Profession will be helpful to the young man about to make this his life work. Matter more or less technical or statistical is confined to appendices at the end of the book.

An appendix is devoted to the various organizations growing out of advertising work, and there is added a very complete bibliography, as well as a suggested advertising library.

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THE BUSINESS OF ADVERTISING

THE BUSINESS OF ADVERTISING

CHAPTER I

WHAT IS ADVERTISING?

§ 1

It is hard to find a satisfactory definition of advertising. A picturesque way of putting it is to call it business imagination, an imagination that sees in a product possibilities which can be realized only by appealing to the public in new ways to create a desire where none existed before. It is a very broad word, an omnibus word conveying different ideas to different people.

No definition of advertising is here possible except as this entire book may be accepted as a definition. So rapidly has advertising advanced through its various changes that even the latest dictionaries and encyclopedias are out of date in their attempts to define it. The advertising of yesterday is not the advertising of today. Men not so very old have witnessed its entire development from an untrustworthy instrument of quacks to its place as an engine in the conduct and expansion of business.

Advertising in the dictionary sense has a history as old as that of the human race. Just as soon as there were enough people in the world, some sort of formal

announcement had to be made. The early history of such announcements—from proclamations to the beginning of pictorial and lettered inscriptions, from these primitive posters to the discovery of printing, and from the advent of printing to the beginning of real advertising—is of interest only to the archeologist. It is of no value to the business man.[1] It would be of less assistance to understanding modern advertising than ancient Phœnician coins would be to comprehending the principles of a modern bank.

Every attempt to secure the sale of an article is advertising. The wares of the primitive merchant displayed invitingly in front of his booth is advertising. A want ad, to secure a job or a servant, is advertising. An inscription on a wall, the cry of a street hawker, the barker in front of a side show, membership in a lodge or club, wearing a peculiar hat or distinctive tie—all these are forms of advertising in that they seek to attract attention to an article or a service that is for sale.

§ 2

Real advertising began when methods of printing had been so perfected as to make it possible to multiply al-

[1] While a book of this kind cannot give space to the history of advertising, such a history should be interesting to every advertising man. The best account of the use and development of the advertising agent is given by George Presbury Rowell in "Forty Years an Advertising Agent," a book well worth reading for its own sake. It has something of the charm of Benvenuto Cellini's "Autobiography" and of Samuel Pepys' "Diary," arising equally from its literary style, its quaint humor and its inherent honesty. It was published by the *Printers' Ink* Press and unfortunately is now out of print. Let us hope that it will not remain so.

most indefinitely the number of copies of a periodical. Some of the advertisements in early newspapers, notably in Joseph Addison's *Spectator,* are excellent models even to-day of straightforward appeals for trade. But such advertising was of slow growth. Many publications considered advertising detrimental. Some refused it altogether. Others imposed Procrustean limits and conditions. When John Wanamaker began to advertise, the *Public Ledger* limited the amount of space he could use, and confined the width to a single column.

This nation has now reached the point where only a small fraction of the people are unable to read. The American people are quick to learn and to use what they learn. Their mental activity demands a large supply of periodical literature. That demand has been supplied by over twenty-two thousand periodicals,[1] some with circulations exceeding two million. These are the reasons why advertising has found its greatest and most rapid development in the United States, and why other countries may practically be ignored in a book of this kind.

Following the Civil War came a great growth in the number and circulation of newspapers. An outburst of patent medicine advertising and other objectionable or dishonest publicity quickly followed. This advertising revealed the tremendous power of the new method of getting business, while burdening it with an odium from which it only now is being freed.

Public opinion at first and legal measures more recently have curtailed the opportunities of fraudulent advertising by closing to it the columns of the better advertising mediums. The patent medicines of the palpably swindling kind are almost extinct. Those that re-

[1] Ayer's Directory 1914: Total number of periodicals, 22,862; 13th Census 1909, 22,141.

main are viewed with suspicion. Few magazines will accept them and the number of newspapers that will do so is steadily growing less. The real cause of this change is something stronger than public opinion, stronger even than the law; and that is self-interest. The legitimate manufacturer realized that his advertising suffered from association with any advertising intended to mislead or betray the public. Honest advertising cannot flourish alongside the announcements of patent medicines, quack doctors, swindlers, get-rich-quick schemes, any more than good vegetables can be raised in a garden overgrown with weeds. The reluctance of advertisers to use mediums carrying objectionable advertising is forcing publishers to change their attitude toward it. Eleven states have placed laws on the statute books forbidding such advertising and providing penalties for both publisher and medium. This is no place to go into a discussion of the subject. It is brought up as one of the processes in the evolution of advertising which are carrying it to a greater efficiency. As a concrete example of the stand taken by enlightened publishers note these extracts from the Curtis Code:

The Curtis Advertising Code

* * * Our first consideration is the protection and welfare of our readers, and our second consideration is so to conduct our advertising columns as to command the confidence of our readers and lead them to a greater dependence upon the printed message. This is the keynote of Curtis policy.

Along with this is the purpose to protect our advertising clients, to discourage unfair competition, and to safeguard our publications against any advertising that may tend to injure our advertising columns in their general efficiency and standing.

* * * While the reader has been educated to accept some exaggeration as "trade talk," he quickly detects and resents a note of insincerity or an attempt to deceive, and if he discovers these, or failing to discover them is seriously cheated, he is thereby made less responsive to all advertising.

The advertisement which wilfully or carelessly defrauds becomes worse than the thief. It not only steals from its victims, but destroys the confidence which is fundamental to all business and essential to the success of advertising.

One of the most difficult problems of the publisher is the detection of advertising copy which intentionally or unintentionally misleads. It frequently requires the wisdom of Solomon to decide what deserves to be admitted. The Curtis Publishing Company has had to reject many thousand dollars' worth of advertising of reputable goods solely because of ill-advised copy. * * *

If all advertising men were convinced merely of the commercial importance of this question and would present a united front, their returns from advertising would be increased many fold, for with an increased confidence the public would depend far more upon advertising for guidance in buying. No one is more vitally affected than the individual advertiser.

It is our purpose to protect both our advertisers and our readers from all copy that is fraudulent or deceptive. What is perhaps equally important, we must protect honorable and legitimate advertisers against unfair competition in every possible way. It is our experience that an advertiser need not concern himself seriously about a competitor's exaggeration, except to take full advantage of the strategic position gained thereby. * * *

We are striving to make our readers feel perfectly safe in dealing with our advertisers by mail or in purchasing their goods in the stores, and perfectly confident that they will find such goods just as represented in print. Apart from the consideration of honesty as a principle, it is self-evident that this unswerving standard benefits the public, the advertisers, and the publishers. If all advertising were strictly truthful,

the purchasing public would soon recognize the fact and all advertising would be many times more profitable. Indeed, the public is already doing much to make advertising more believable and dependable by writing to both the advertisers and the publishers what they think of the advertisements they read, and by directing their purchases in favor of the dependable advertiser.

It is not enough that an advertiser means well. We must also be certain that he is in a position financially and otherwise to carry out his good intentions to the public's satisfaction.

Undue boastfulness and exaggeration, such as "the best" and "the only," are discouraged in an endeavor to make our columns reasonable. Our experience has shown not only that all advertising benefits by the absence of undue superlatives, but that even to the individual advertiser, exaggeration is unprofitable.

The day when advertisements of patent medicines, hopeless if not actually dishonest investment schemes, frauds and exaggerations of all sorts, were common in reputable magazines is gone. The best magazines have purged themselves largely of these evils.

Abuses still exist, but the public judges well where they exist and where the standards are strong. They are learning to know what magazines they can trust. The result has been that reputable advertisers are becoming more and more discriminating in the selection of good company through their choice of media.

If the reader sees the advertisements of a long-standing advertiser in a magazine which practices common honesty, he has a double guaranty of the worth of the article; for the magazine has scrutinized and accepted it, and the advertiser must be making goods which satisfy year in and year out.

(The rules for Censorship of Copy are given in Appendix A.)

Such is the code of a publisher whose three magazines

are among the best mediums for advertising. Other publishers of other magazines have similar codes, varying in detail but alike in spirit.

The progress thus far made promises well for the future of advertising. The greater the responsibility assumed by the advertising medium, the greater the confidence of the public. This whole question of reliability is only one part of a very definite determination of those engaged in advertising work to eliminate waste and increase efficiency.

§ 3

If it is waste when an honest advertisement fails of its purpose because public confidence has been weakened by being imposed on too often, it is a greater waste when advertising creates a demand for goods which cannot be obtained by the inquirer. It has become the duty of the advertising man to see that advertising does not precede distribution, and then to go further and secure distribution.

Beginning with this and following the goods back to the factory where they are made, scrutinizing the goods as made, wrapped, packed, named and trade-marked, with the one idea of enhancing their salability, their accessibility and their visibility, the new advertising man finds much to do. This field of work which has grown out of the old methods is called by various names, such as trade aid, merchandising, research. It is giving to advertising a definition it did not have before. More than that, it is enlisting the respectful attention of manufacturers who were before deaf to advertising possibilities. They found that intelligent distribution based on improved sales methods stimulated sales even before the

advertising was applied. That advertising when finally prepared grew naturally out of the conditions established; became, as it were, a by-product of good merchandising, and so was saved from the foolishness and futility which in the past grew out of blind effort made without a clear mental picture of the market aimed at and the right form of appeal to influence it.

The so-called advertising expert then is the man who studies the causes of great successes with the idea of applying them to other articles and other markets. It is for him to eliminate as far as possible the uncertainty, the waste, the non-essentials; to change advertising from an art to a science—or, at least, to a profession worthy of the ambition and energy of trained minds.

§ 4

Advertising, let us say, is a force by which some far-seeing man, controlling a desirable output from a great factory, secures for it the widest possible market by utilizing every form of publicity, and every method of making an impression upon the public; who watches its sales on the one hand and its publicity on the other; who knows exactly what his advertising is accomplishing and what it is failing to accomplish, knows where to strengthen it and where to weaken it; who, considering the entire country as a market, adapts his advertising to each locality, pushes his products where such products may be sold, and leaves uncultivated the places where no possible market may be made. He knows something of salesmanship, something of the law of supply and demand, a great deal of human nature and the best methods of appealing to it; has a vivid, instinctive sense of

the power of repeated impression; knows something of the force of striking display, whether expressed in color on outdoor posters and street-car cards, or in black and white and in type in newspapers and magazines; and uses all these as a means to his end.

Such a man, realizing that there are in this country so many mouths to be fed, so many hands and faces to be washed, so many bodies to be clothed, so many feet to be shod, makes a food, a soap, clothing, or a shoe, and then launches out boldly, remembering that just as long as people continue to be born and grow up, there will be more mouths, more hands, more faces, more bodies and more feet; and until the sum of human wants changes, there will be the same steady demands and needs. He then proceeds to find means for making his article in every home and in every mind a synonym for something which will supply one of these wants. In so doing he realizes to its fullest extent the power of that mighty engine, advertising.

Advertising modifies the course of a people's daily thoughts, gives them new words, new phrases, new ideas, new fashions, new prejudices and new customs. In the same way it obliterates old sets of words and phrases, fashions and customs. It may be doubted if any other one force, the school, the church and the press excepted, has so great an influence as advertising. To it we largely owe the prevalence of good roads, rubber tires, open plumbing, sanitary underwear, water filters, hygienic waters, vacuum cleaners, automobiles, kitchen cabinets, pure foods. These are only a few of the things which the public has been taught by advertising to use, to believe in, and to demand.

The people who buy these things do not write to the manufacturers. They are the customers of hundreds of

thousands of retail stores. They come and ask for articles they have seen advertised and they continue to buy them. They buy, believe, and think the things that the advertiser wants them to buy, believe, and think. The man who can so plan advertising as to bring about these results exercises professional ability of a high order.

§ 5

By trade-marking a number of necessary articles, such as food, wearing apparel and soaps, and making them so well known that they become staple, the methods of commerce have been simplified beyond belief. Every man engaged in buying and selling such goods is now able to perform the same transaction in less time than formerly. Take, for instance, the soda-biscuit. Formerly it was supplied loose, in bulk from a barrel, from which the grocer weighed out the necessary quantity. The method was uncleanly; the crispness was lost. It required an unnecessary number of handlings which took time and were distasteful. The name, soda-biscuit, meant several kinds of biscuit in bulk; the customer seldom knew them apart; the most intelligent thing she could do was to point them out.

To-day, every housewife is familiar with the name of a biscuit in a package, wrapped first in a sanitary, waxed, air-and-moisture-proof wrapper, then in a compact, handy carton, and finally in a decorative wrapper. This package would now be recognized at a glance by a large percentage of the population of the United States. The housewife simply gives to the grocer the name of that particular biscuit; and the grocer takes down the package. The price is no higher than was paid formerly

for biscuit in bulk. The package will keep indefinitely and only a small part of the grocer's time has been occupied in waiting upon his customer. The grocer, when sending his order to the jobber or giving it to the "drummer," asks for so many cases of this biscuit and nothing more need be said. Thus the work of selling is simplified. Here we see one of the commercial changes wrought by advertising.

The house which manufactures soda-biscuit has been able, by advertising, to increase its output tremendously. This increase of output has cut down the cost of manufacture. The maker is able to supply more and better goods for the same money; the goods have a wider circulation, are better known and a higher standard is kept. The maker cannot allow his product to deteriorate in any way; it has become known for its excellence through the advertising, and it must live up to that excellence. Advertising implies a contract between the maker and the public always to deliver the same goods under that same name. The name has become the greatest asset. It may represent millions in publicity—publicity obtained through advertising.

Only the initiated can realize the amount of work that such a plan, successfully carried out, entails. It represents nearly every form of advertising. It represents the coining of a name that is unique without being grotesque, and so euphonious that it may be remembered easily and thus become a part of the familiar vocabulary of the people; designing a package so individual and characteristic that it will be recognized at a glance and will form an advertisement as it stands; advertising in newspapers and magazines; announcements in the trade papers which are read by the grocer and other dealers; posters upon house-tops, beside the right of way of great

railroads; posters upon hoardings around buildings in the process of construction, upon the stands of elevated and other railway-stations; electric signs on the tops of tall buildings; names on sails of coasting and fishing vessels; various kinds of printed matter sent to the jobber, to the salesman, to the grocer, and to the consumer.

In addition to these things, advertising requires an army of men to carry out the plans. Every part of the work must be mapped out. The salesmen who sell the product are only one contingent. The chain of jobbers who supply retail grocers everywhere are part of the plan. The grocer must be supplied, not only with goods to put upon his shelf, but with attractive counter slips, "hangers," window-cards, "cut-outs," posters and other forms of lithographed matter, which will appeal to the eyes and make an impression upon the minds of buyers. All this matter must be prepared, packed, and sent out so as to reach the grocer at the appointed time. Then there is the work of preparing designs for magazines and newspapers, lithographs for posters and street-car cards, and getting them to their proper destination and displayed in the proper way. The entire machinery must be kept in motion year after year.

§ 6

This is the nearest one can come to a definition of modern advertising. It is as hard to obtain an idea of what advertising really is from a description of the machinery by which it is accomplished, as it is to obtain one of the nature of electricity by a visit to a power-house. Thinking men have begun to recognize it as a great force, which depends much on constant repeti-

tion and much on habits of thought. Constant repetition of one idea to a certain number of people will at last impress that idea upon those people's minds. People who get into the habit of buying a certain thing are apt to continue the habit. If one set of people may be persuaded to buy a given article at a given price, another set of people may be induced to do the same thing. If people have been persuaded to buy such an article and find their expectations fulfilled, they are apt to go on purchasing the article indefinitely. It is upon this habit that the ultimate profits of publicity depend.

Perhaps no prophecy as to the future of advertising would be excessive. It is estimated that already a billion dollars is spent each year for advertising.[1] A single house is credited with an appropriation of three million a year. No modern field of industry shows larger possibilities of development. The work of the present day, skillful and intelligent as it is, is a beginning. Despite the number of experts at work, despite the greater exactness of modern methods, advertising to-day is by no means so thorough and effective as it should be. There are many men who know how to play skillfully upon the prejudices, tastes, likes and habits of a nation; but there is not yet a man who can tell definitely how much publicity any given dollar will buy. Possibly there never will be such a man. Still, advertising is daily approaching a state of greater exactness. The best advertisers have

[1] If the aggregate amount of money spent for advertising space in periodicals, given by the U. S. Census (1909) as $337,596,288, be taken as one-third of the total amount spent in advertising, it gives a grand total of over one billion dollars. The remaining two-thirds is spent for street-car cards, billboards and painted bulletins, printed matter, commissions paid to advertising agents and salaries paid to advertising departments.

their advertising campaigns so well in hand that they are almost sure to produce results. They have learned by doing—a costly way, but the only one possible to pioneers.

The present phase of advertising work that is at once most promising and most interesting, is the possibility of using this experience of isolating advertisers to lay down surer laws, better methods, sounder practice. Efforts are being made in various directions. National advertisers have organized primarily to secure trustworthy data about mediums and agents by exchanging information or sharing the expense of investigation. Several universities and some publishers have independently conducted bureaus of trade research, the results from which are available to manufacturers and merchants. The leading advertising journal, *Printers' Ink,* devotes most of its space to analyzing the successes and failures of advertisers. But the great work of making advertising successful still rests with the advertising agencies, business houses organized for the purpose of assisting the manufacturer who desires to increase the sale of his goods by advertising.

§ 7

The early advertising agencies were primitive. They were really agencies representing lists of newspapers, whose rates for space, location, and even their very names were unknown to the advertiser. The agent charged all he could get, and paid as little as possible. A great deal has happened since then to produce the modern advertising agency. It is interesting as history, but not relevant. The mediums, their locations, rates, circulation, class, clientele, possibilities, are now known

to all, or at least open to all. The possession of such information does not make an advertising agency. Frequently the advertiser possesses the same information. If not, he can easily obtain it. This information is merely one of the tools with which the agent works.

The agency,[1] as we call it for convenience, is an organization which varies in size, but which in even the smallest organization consists of at least eight departments. Roughly, one man sees clients, present and prospective; one man makes investigations into the advertising possibilities; one prepares plan and copy; one has charge of the art work; one of the typography; one deals with mediums, and there is nearly always an office manager who, among other things, has charge of the checking up of the advertising as it appears in the various mediums and the rendering of bills for it to the advertiser. In a very small agency one man may do two or even three of these things. In a very large agency each department head has understudies and sub-assistants all doing phases of the same work. To these men are given names more or less accurate, which have been carelessly accepted and are generally understood among advertising men, such as rate man, plan man, copy man, art manager, commercial artist, layout man, checker. The advertising agency then is a group or association of men, each a specialist in some phase of advertising work, whose united experience shows the advertiser how to use these mediums to sell his goods.

[1] The name is a very poor description, and is a survival of the day when advertising agents really represented a group of mediums. Such men are to-day called "special agents." Nearly all newspapers are represented by special agents in New York and other centers where advertising originates.

§ 8

A wonderful array of information about mediums is available to him who knows how to use it right. The circulation is given by states and by towns; the percentage in towns according to population, the average wealth and social condition of its subscribers, the percentage that owns taxable property, or automobiles, or other evidences of purchasing power. Even photographs of the homes of subscribers in certain towns are given as testimony. Many mediums go farther than this in their efforts to gain the patronage of the advertiser and help him to make good. They maintain service departments to prepare his advertising matter, trade investigators to secure information for him, missionaries to build up friendly relations with dealers who sell his goods. Special energy is devoted to tying up the advertising with the retail trade. The great purpose of most advertising is to send a customer to a store to buy the advertised article. It is just as important that the dealer should have the goods, as that the customer should have the desire to buy. To this end has been devoted much of the new thought that has been brought into advertising.

§ 9

Summary

Thus it will be seen that the work of advertising is participated in by three great units. The advertiser makes goods which he desires to sell by advertising. He employs an advertising agent for the purpose. The advertising agency is really an organization made up of various specialists. The agent in carrying out his plan uses a selection from a multitude of possible mediums.

The selection of these mediums, and the right use of them, are a part of the service which the agent renders. These three primaries—the advertiser, the agent, and the medium, and their respective parts in the work of advertising—must be considered in whole or in part in any book on advertising. The advertiser usually has a manager for his advertising, just as he has a manager for his sales. In the more recent development, the advertising department is a part of the sales department. Frequently, and with the best results, the advertising manager and sales manager are one and the same.

All of these great departments will be better understood after reading the next three chapters in which a detailed description of each is given. The mediums will be treated under the general heading of Sellers of Space. The advertising agents and all others who offer service to the advertiser are called Sellers of Advertising. The men who have goods to sell, for which they employ the two departments already named, are put in the department of Buyers of Advertising. These are not the customary terms, but they serve better to keep clear in the mind of the reader, phases of advertising which an unsatisfactory terminology makes confusing even to the advertising man.

When you are told that a man does advertising work you do not know whether he sells space in a medium, prepares campaigns for an advertiser, or is the advertiser's employee with the specific title of "advertising manager." An advertising manager may be the chief representative of a publication or he may be handling the advertising of a department store. An agent may be a professional advertising service man, or he may "represent" a string of out-of-town newspapers.

But all who make their living from advertising are found in one of these three grand divisions—the Sellers of Space, the Sellers of Advertising and the Buyers of Advertising.

CHAPTER II

SELLERS OF SPACE

§ 1

Advertising mediums undoubtedly preceded advertising, so that the reason for considering them first is both logical and chronological. The tools by which a result is effected are described before their use. The word "medium" is used as applied to any vehicle of advertising, whether it is a newspaper which circulates and carries the advertisement to the reader, or a billboard which remains stationary while the reader comes to it. Advertising mediums may be divided, not very scientifically, into four great classes: newspapers, magazines, street-cars and billboards. The lack of exactness is shown by the way the word "magazine," for instance, is stretched to cover a variety of publications having a national circulation, as opposed to the purely local circulation of a newspaper. "Billboard" advertising is also too narrow a name for the fourth division. Painted bulletins, which are not strictly billboards, belong in this class. "Mural advertising" would perhaps be a better term, though not recognized by those doing this kind of work.

§ 2

The newspaper is probably the best advertising medium. Its frequency of issue offers opportunity for

quick action. It is a very human production. It grows out of the daily need of a wide-awake people desirous of knowing what has happened in the world the past twenty-four hours. As an instrument of information and instruction rather than of amusement and entertainment, it becomes a sort of natural marketplace in which to offer goods for sale.

It is fair to note that until but recently newspapers have been slow to appreciate the possibilities of advertising. This tardiness becomes more striking when compared with the progressive attitude of the magazines. Starting with some natural disadvantages as compared with newspapers, they have made the most of two favoring conditions. Their national circulation has made it possible to offer the advertiser a comparatively national distribution at a comparatively lower cost. More painstaking manufacturing methods offer printing possibilities for advertising not obtainable in the more ephemeral newspaper. Speed and economy of production are the cardinal considerations in newspaper making. The newspaper is dead every twenty-four hours. The magazine is the reading matter for a greater leisure. Its life is frequently a month; always at least a week. Its advertising pages are made up more carefully and printed more slowly and upon paper of finer surface, than is possible to the newspaper. Its covers offer opportunities for the use of color in an unusual degree. Inserts in color may be and are frequently interleaved among the black-and-white pages.

It is true that some newspapers, on account of their smaller circulations, are models of typography and printing, comparing most favorably in this respect with the appearance of many magazines. The *Saturday Evening Post* prints each week at a high speed an edition of two

and a quarter million, while preserving a handsome and finished appearance. But the *Saturday Evening Post* is not a newspaper, and is free from the tremendous necessity of publishing the news while it is news.

By skillfully playing up their real advantages, by intelligent coöperation with the advertiser, and by a receptive attitude toward movements that have certainly bettered advertising, the magazines have for years carried a very large volume of advertising. The newspapers are beginning to realize these facts and to govern themselves accordingly. There always has been and always will be more newspaper advertising than any other kind because the newspapers so greatly outnumber all other mediums.

§ 3

It is not necessary to describe a newspaper. Everyone has seen one. But it may be well to give some sort of a classification which, while not exact or scientific, is understood in most agencies and by most advertisers. This divides newspapers into metropolitan dailies, country dailies and country weeklies, the latter again being distinguished as "all-home prints" or "ready prints" (sometimes known as "patent insides"). The metropolitan newspaper usually publishes both a daily and a Sunday edition, which are often considered separately by advertisers. This Sunday newspaper, while carrying one or two news sections, is calculated to furnish general reading matter for the day of greatest leisure. These features take the form of magazine, half-tone and children's sections. A complete magazine, usually known as a Sunday supplement, is folded into the Sunday editions of many newspapers. These supplements are edited and

printed by separate organizations, and sold to newspapers on the syndicate basis, to one newspaper in a city. They accept advertising independently of the newspaper's own advertising department. They obtain by their method of distribution very large circulations and are important advertising mediums.

§ 4

The division between the metropolitan daily and the country daily is purely an arbitrary one. Metropolitan dailies are practically the papers published in the cities of the first rank in the United States. All other dailies are country dailies.

Most weekly newspapers are individually very unimportant publications, but in numbers they exceed all other publications put together. There are 13,903 weekly newspapers. These are the newspapers of towns too small to support a daily, or newspapers representing a minority political party in a town where the larger political parties have daily newspapers.

The existence of so great a number of weekly newspapers is largely due to the fact that they have received more assistance from the Post-Office Department than any other form of periodical, and to the advantages furnished them by the ready-print companies, the paper being bought half printed very cheaply. Weekly newspapers are usually the home papers of a country or farming district, and are good advertising mediums for that reason. A home paper gives local influence to the advertisements which it carries.

In the very smallest towns, the expense of printing even a four-page paper once a week is so great that the

country editor buys his paper with one side printed. This side contains a synopsis of the news of the world, with, perhaps, illustrated, fashion and literary matter. The other side, printed on the home press, is made up of local news. This is the cheapest form of newspaper published. The circulation very seldom reaches more than a thousand and usually hovers around half that number.

The business of supplying "ready-prints" to country newspapers has developed into a very large one. These organizations are known by the name of "lists," as, for instance, the Kellogg Lists, or the Western Lists. The general expression is "coöperative newspapers." The Western Newspaper Union, controlling both Kellogg and Western Lists, is the largest of these organizations, supplying 5,971 of the 6,400 newspapers published on the coöperative plan.[1]

These "ready-prints" contain a limited amount of advertising of a general nature, including proprietary remedies or other articles that appeal to an agricultural population. This advertising is not expensive; and it calls for no outlay for plates. Only one plate or electrotype need be made and sent to the home office of the list, although it may appear in 2,000 papers, the insides of which are all printed at the same time. This business is entirely distinct from the "plate" business, by which columns of matter in stereotyped form, consisting of news features and miscellaneous matter, are sent to the larger papers. These latter are used to pad the newspaper, being placed on the same page with matter set in the local office. This practice is tending to destroy the individuality of the country press.

[1] See Appendix B.

§ 5

Advertising space in a newspaper is measured in the large papers by the agate line,[1] and in the small papers by the inch. There is usually an excessive number of classifications, each one resulting in a different rate. These classifications add to the work of the advertising agent without any compensating advantage to the newspaper. Modern and progressive newspapers are adopting a flat line rate which holds in all cases for all kinds of advertising, with the exception of classified advertising, but such papers are the exception. Usually the newspaper has a line rate which applies to ordinary display; a special department store rate; probably a publisher's rate, which is lower than the regular line rate; discounts for time—that is, for ads that run every day or every week for a given period; discounts for quantity, as for five thousand, ten thousand and twenty thousand lines. Some of them have what is called the most favored nation rate—that is, a special discount to the advertiser who uses as much space in a given newspaper as he does in any other newspaper in that town. Then there are

[1] Practically all advertising is now measured by the "agate" line, which is one-fourteenth of an inch. Strictly, an agate type body is somewhat larger than one-fourteenth of an inch. The modern agate type body measures 5½ points upon the point system, but it is not the basis of measurement, as practically all advertisements when printed are measured by the fourteen-lines-to-the-inch advertising rule. When an advertisement is set in 5½ point agate solid, without any display, then the actual number of printed lines is generally counted, and the advertising measure does not apply. By the point system, nonpareil has become 6 point; brevier, 8 point; pica, 12 point, and so on, the type bodies being exact multiples of a point, a point being 1-72 of an inch. An agate line measures up and down the column, and does not consider the width of the column at all.

a number of scales for the classified page, properly known as "want ads," in which the lowest rate is for an employee seeking a position, and so on up to special advertising of automobiles or houses for sale or rent, which rates are much higher.

Therefore, the rate card of a metropolitan newspaper is a long and complicated document, requiring considerable time and attention on the part of the rate man or the advertising agent to decipher.

A part of the work of the organization of advertising agents is to bring about a standardization of rates, commissions, cash discounts and all other details pertaining to the relation of a newspaper to its advertisers. An easily deciphered rate card and a uniform flat rate would do much to improve the relations between newspapers and agents.

The country daily does not have so complicated a rate card, but as each paper follows its own ideas in regard to the rates and the presentation of them, the variety of cards makes it difficult to estimate them satisfactorily. Also, many of them are very indifferent in their business relations to foreign [1] advertisers and advertising agents, and leave much to be desired in the way of following agreements and instructions in the insertion of advertising in the right position and upon the right day. A good deal of the time of an advertising agency is devoted to checking up the vast number of small newspapers and correcting wrong insertions and securing adjustments, on account of wilful neglect of orders. Nevertheless, these same papers solicit "foreign" advertising, and most of them keep representatives in New York, Chicago and other cities to secure such advertising.

[1] "Foreign" advertisers as distinguished from local advertisers.

To find and keep track of papers not so represented—the very small dailies and country weeklies—most advertising agents use a newspaper directory and open correspondence with these papers, first, to secure rate cards, and then to send out the orders for advertising.

The amount of clerical labor involved in placing advertising in the smaller papers makes this very expensive to the agent, while amounting in money to very little as far as each newspaper is concerned.

§ 6

Newspaper circulation is one of the subjects to which considerable study has been given by advertisers. Only recently has there been any disposition on the part of any great number of newspapers to render actual returns of their circulation to advertisers. Some of the leading and more progressive metropolitan newspapers have for years rendered very complete circulation reports, and such papers have long been the first choice of advertisers in their territories.

For many years the only statistics about newspaper circulation obtainable have been in the newspaper directories. George P. Rowell & Company published what was the best newspaper directory—the American Newspaper Directory. This Directory classified circulation according to a report which the responsible man in each newspaper was compelled to fill out and sign. This report required the publisher to set down the actual figures for each day's circulation for a year, divide that gross amount by the total number of issues, and sign this statement himself as his actual average daily circulation.

To such a newspaper the Directory gave credit for proving the circulation claimed.

The Directory carried a standing offer of one hundred dollars to any foreman, pressman or other employee of a newspaper who would bring satisfactory evidence that the statement so made out and signed was not correct. In all the time Mr. Rowell published the Directory this reward was claimed but twice.

Before Mr. Rowell died the American Newspaper Directory was sold to N. W. Ayer & Son, who now publish it, and it is to-day probably the best directory and as accurate a guide to circulation as such a book can be, when it is remembered that there are some twenty-two thousand publications published in the United States.

The new publishers of the Directory have adopted a somewhat different plan. They keep an expert newspaper man traveling from town to town, who has a staff of auditors. Any newspaper that is willing to submit to an audit by this staff, and pay for it, may have its circulation vouched for by the publishers of the Directory.

Recently the American Association of Advertisers has maintained an auditing department which from time to time, on request, will make an audit of the circulation of any newspaper or magazine and furnish a copy of that audit to each member of the association.

These audits have been accepted generally by advertisers as authoritative, and most publications so audited usually publish the audit and send it to all advertisers.

All such organizations will probably be displaced by the newly formed Audit Bureau of Circulations whose membership is made up of representatives from the three great departments of advertising—the publishers, the agents and the advertisers—or, as this book classifies

them, the sellers of space, the sellers of advertising and the buyers of advertising.

This Association has raised a permanent fund to pay for a staff of experts and all expenses connected with audits of circulation of every kind of advertising medium, and will give to each one of its members from time to time an accurate statement of the circulation of each medium for that member's permanent files.

§ 7

The natural circulation of a newspaper is the number of people who voluntarily subscribe for it or who buy it every day. Very few publications, however, are content with this natural circulation. Various methods are adopted to force this circulation up, because circulation is the chief commodity the publisher has to sell the advertiser. Large newspapers maintain a circulation department in charge of a circulation manager, and this man has a corps of canvassers who from time to time cover the entire available territory of that newspaper, soliciting subscriptions from house to house. In addition to this, various schemes are adopted, such as voting contests for the most popular school teacher or politician, with prizes, such as trips abroad, or grand pianos, or automobiles, for the successful winners. Advertisers feel that circulation obtained in this way is not so valuable for their purpose as the circulation among people who buy the newspaper for its own sake without any outside pressure. The newspaper which has a strong editorial policy, which gives the news fully and unbiased, which is well printed and which is conducted in an efficient and business-like manner, is always the best advertising me-

dium. In a great many cases, such newspapers with small circulations are better advertising mediums than newspapers with large circulations obtained by questionable methods.

The newspaper also maintains an advertising department headed by an advertising manager with a number of solicitors, the number varying with the size of the newspaper. A metropolitan newspaper will have fifteen or twenty men whose business it is to secure advertising from local merchants. These men cover various departments, such as display advertising or classified advertising. In addition such a paper will maintain special representatives in other cities to secure foreign advertising.

Classified advertising is a very profitable source of revenue to a newspaper, and an abundance of want ads is a sure indication of the value of a newspaper as an advertising medium.

Department store advertising is also a great factor in every newspaper, so much so that in nearly all cities there is a special rate for it. This is either an arbitrary rate, or it is a rate given for the largest quantity of space that any advertiser could use. In such a case it is obtainable by any advertiser who uses that amount of space.

Department store advertising is practically never placed by an advertising agent. Each department store maintains an advertising department of its own, which in the case of the largest stores numbers anywhere from ten or twelve to twenty people under the guidance of a capable advertising manager, who is now generally called a merchandising manager, and who not only prepares the advertising of the store, but maps out the policy of that advertising. Such a department can render a bet-

ter service to the store than any outside advertising organization possibly could.

The chief work of the newspaper advertising staff is to call upon all the merchants in town—advertisers and non-advertisers—to secure as much advertising for the paper as possible. This goes so far in the case of many of the bigger newspapers, that several writers of advertising are retained, who prepare advertisements on suspicion, for the solicitors to show to the advertisers for the purpose of inducing them to use the columns of the paper.

Some newspapers have restrictions in regard to the advertising they will accept. Some of them will not accept black cuts and insist on graining or stippling them so as to produce a gray instead of a black effect. Others charge extra for the insertion of any cuts or for breaking column rules. Others insist that every advertisement shall be deeper than it is broad. There are also restrictions in regard to the kinds of type that may be used. Some newspapers do not allow paid advertising to be set in any kind of type that will resemble the regular news matter of the paper. Usually, but not always, the newspaper which has the most independent and self-respecting attitude toward its advertising is the best advertising medium. The ones which make the most concessions are the ones which find it hardest to get the best advertising patronage.[1] The tendency, however, in newspaper publishing is constantly toward uniform practice.

[1] "Newspaper Advertising" by George H. E. Hawkins, just published, is a comprehensive book upon this special department. It is enhanced in its usefulness to the worker by the numerous reproductions of advertising used in successful newspaper campaigns.

§ 8

The next largest division of advertising mediums comes under the heading of "Magazines." The word "magazine" is so loose a term that we can easily apply it to all mediums which circulate nationally, as opposed to newspapers which circulate locally.

Strictly, a magazine is a publication issued once a week or once a month, in which there is little or no news matter, but which is made up of articles, essays, stories and pictures devised for the instruction and entertainment of its readers.

Taking the word "magazine" in its broad sense, we can divide all magazines into the following very rough classifications:

Standard magazines
Women's magazines
Weeklies
Children's magazines
Agricultural papers
Religious papers
Mail-order papers
and various class papers.

At this point the classification verges over into the trade paper. It is rather hard to draw a line between some magazines and some trade papers. Strictly, a trade paper is a publication reaching a particular trade or industry, understanding "trade" as meaning not only a skilled craftsman, but also a retail dealer. That is, a grocer is a tradesman under this classification just as much as is a plumber. "Industry" is to be understood as meaning a given manufacturing line, such as the automobile industry or the piano industry. A trade paper

verges into the magazine class when some particular trade is of such popular interest that its trade publication is read not only by the technical producer, but by the non-technical user. There are a number of automobile papers which reach not so much the maker or seller of automobiles as the user, and there are architectural papers intended almost as much for the man who is building a house as for the architect.

Trade papers are publications issued in the interests of some trade, profession or industry. They are almost altogether of a technical character, though many of them devote considerable space to the news of the trade they represent. The more important trade papers are authoritative in their respective lines. The editors are men of practical training and experience in the industry represented, and their writings represent the best thought and experience.

In this class are such standard papers as the *Dry Goods Economist, Iron Age, Engineering Magazine, Street Railway Journal* and many others. Such publications have a large circulation as compared with the relatively limited number of people to whom they appeal. They represent, in many cases, valuable properties built up by careful and intelligent editorial work. The *Dry Goods Economist,* for instance, has experts on its staff representing all the main divisions of the dry goods trade. It has representatives in the leading fashion and manufacturing centers of the world. It has an intelligent correspondent in Paris, where fashions are created, and a technical writer in St. Gall, Switzerland, where many foreign laces and embroideries are made or sold.

A trade paper is frequently, but not always, published in the center of the districts of the trade it represents. For instance, a glove trade paper is published at Glo-

versville, N. Y. Textile trade papers are found among the looms and mills of New England. Shoe trade papers flourish in and around Boston, the center of the shoe trade. Carpet trade papers are published in Philadelphia. The *Dry Goods Economist* has its offices located in the center of the wholesale dry goods district of New York. In this way, trade papers of the better sort reflect varying trade conditions constantly and accurately. They are in close touch with the men who are most important in their businesses.

Trade papers or class papers may be divided roughly into papers devoted to trades such, for instance, as the *Baker's Helper,* a journal of the baking trade, or the *Metal Worker,* a journal for tin-roofers; papers devoted to professions, as *The Green Bag* for lawyers, *The Dental Cosmos* for dentists, or *Architecture and Building* for architects; papers devoted to industries, as the *Northwestern Miller,* a leading organ of the flour-milling industry, or *Power,* a journal of applied steam and other power; papers for various retail trades, as the *American Stationer,* or the *Clothier* and *Furnisher,* whose names are self-explanatory; papers devoted to societies, secret and otherwise, such as the *Masonic Home Journal;* and educational papers, such as the *Normal Instructor.*

Such distinctions must be borne in mind by advertisers who are trying to reach any given class.

§ 9

Standard magazines are monthly magazines of a general character—the magazines of literature as it is understood to-day, although covering a very wide range of

actual literary merit. For some time "standard" was applied to a magazine which had a two-column page 7½ by 10 inches.[1] A number of these magazines, however, have recently changed the size of their pages to three and even four columns, while retaining the general character of the contents.

The word "standard" as applied to magazines, however, is better understood when we realize that there is another large class of magazines devoted entirely to the work and amusement of women. Such magazines, which are usually published monthly, range all the way from a strictly fashion publication to a magazine that covers every department of a woman's life and work. These magazines also have departments of fiction, verse, and special timely articles and essays, and in most cases have attained a very large circulation.

Weeklies are really magazines published every week. They have little else in common. Some of them have a

[1] The size of a page in the standard size magazine is 5½ by 8 inches, exclusive of the heading. Each column is approximately 2⅝ inches wide, that strictly being the exact width allowed when an 8-point slug or rule has been run down the center of the page to separate the columns. The width of a column in the standard four-column folio, to which class the *Youth's Companion, Ladies' Home Journal* and *Saturday Evening Post* belong, is 2¼ inches.

In practice, however, special sizes of plates have to be made for the women's papers and the weekly papers, although it is the custom of large advertisers to use the same design on both, adapting it to the different sizes of space. Often when space of various sizes or proportions is used, it requires considerable ingenuity to adapt the same design to each amount of space. It is best to keep the proportions of space the same, and as nearly the same in size as possible, in order to secure the best results. For instance, a design which occupies a page in a regular magazine can be used as one-fourth of a page in the *Saturday Evening Post* or *Collier's* and other publications of that class without losing much of its effectiveness.

news character; that is, pictures of passing events. Others are devoted entirely to general matter, stories and articles, while still others are digests of the week's news.

There are not many publications devoted exclusively to children—not so many as there were twenty years ago. The large amount of space given to children in Sunday newspapers, women's magazines and other publications has practically killed the exclusively children's magazine. Of the few that exist only two are really notable as advertising mediums—*St. Nicholas,* which has for forty years been the best publication published exclusively for children, and the *Youth's Companion,* more than twice as old and probably more of a general family paper than its name implies.

The increase in the overhead cost of publishing a magazine has forced many publishers to adopt the group idea. By this plan several magazines are put out by one house. Even though separate editorial staffs are maintained, the combining of the circulation departments in one, and the advertising departments likewise, is helpful to the profits while frequently increasing the efficiency.

§ 10

One of the problems in advertising is that of duplication of advertising mediums. Duplication is explained by the fact that one reader reads several publications, so that an advertisement in each one of those several publications reaches only one possible buyer. This is true somewhat of newspapers, but not so much so as it is of magazines, and in considering magazine advertising, it is a very large factor in determining the selection of mediums.

The large duplication in magazine circulation seems to be due to two things. One is the method used by magazine publishers to get circulation. The other is a tendency of a family to take more than one magazine, and in addition to that to take more than one magazine of the same kind; that is, two women's magazines, or two fiction magazines, or two literary magazines.

The methods used to obtain circulation for magazines make possible a great deal of duplication. First, the magazines use each other freely to advertise their own publications, thus reaching the readers of every similar publication. Then the clubbing method—that is, the taking of several subscriptions for one name at a cut price—brings about many combinations of magazines. There are also many methods of getting circulation for which there is not space to give a detailed description, but all of which are based upon the idea of associating several magazines for one address. The Curtis Publishing Company, however, has kept itself free from such entanglements as much as possible, and when any of its magazines figures in a clubbing list it figures at the full subscription price. It believes that the best policy is to secure its circulation apart from other magazines. Nevertheless the circulation of the *Ladies' Home Journal* and that of the *Woman's Home Companion* duplicate each other to the extent of fifty per cent.

It must not be considered that this is necessarily a bad thing. Advertising itself is duplication or repetition. There is not a great deal of difference between reaching the same family twice in the *Ladies' Home Journal* or once each in the *Ladies' Home Journal* and *Woman's Home Companion.* Still the advertiser with a limited appropriation, who wishes to reach as many readers as

possible at the lowest net cost per reader, must consider this question of duplication carefully.

A number of large advertisers recently clubbed together and raised a fund for a house-to-house canvass to find out, among other things, the amount and character of duplication in the advertising mediums that they used. This was the so-called Eastman investigation because it was made at the instance of Roy O. Eastman, Advertising Manager of Kellogg's Toasted Corn Flakes. The results of this investigation were not made public. Also, as it was conducted in such a way, in such a territory, and upon such addresses that it gave a certain undue weight to certain duplications, and also undue weight to certain publications, it was not an infallible guide. Nevertheless it did show that duplication in magazine circulation is far more prevalent than the general advertiser believed and even than many publishers believed.

This, then, is a thing that should be carefully considered and watched out for in planning a national advertising campaign in magazines.

§ 11

Only by stretching the term to its widest extent can the word "magazine" be applied to agricultural papers. These are strictly class or trade papers looking upon farming as a trade. They are publications usually printed upon the same kind of paper as is used in newspapers. They are published weekly, semi-monthly and monthly. They are devoted almost altogether to technical questions of farming, and they are divided roughly into two great classes: those which circulate nationally

and those which circulate locally; "locally" in this case meaning a state or a group of states where farming conditions are more or less identical. There are a few farm publications having very large circulations which practically cover the entire United States. These publications take up farming in its broader aspects, and treat of such subjects as legislation affecting the farmer, market conditions, and the general business side of farming. In so large a country as the United States, however, there are many local conditions of crops and soils, which require more specific treatment, or at least which have justified the publishing of a great many farm papers in the East, Middle West, Far West and South, in which local farming questions are given the greater amount of space.

To these papers must be added a number of specialty farm papers devoted to stock raising, poultry raising and other special departments of farm work, which have a more or less national circulation.

§ 12

The so-called religious papers are not so abundant or so successful as they were in the earlier days of the publishing business. Whether religion is no longer such a vital topic with the American public, or other publications have been able to give better and more timely consideration to religious questions, the religious newspaper is not the power it once was.

To continue our scheme of arbitrary classification, we will make three divisions of religious papers.

The first of these are the papers of a general religious character but undenominational, to which class the

Christian Herald belongs, and of which also both the *Outlook* and the *Independent* were once members. These two last, however, have become general or standard magazines, although they are published weekly and might be classified as weeklies, except that their character is so unlike the other weeklies.

The second division of religious papers is the denominational class. Every one of the numerous denominations in this country has at least one organ, and many of them have several.

Then there is an even larger division of publications devoted to some department of religious work, such as the Y. M. C. A., Y. W. C. A., Epworth League, Christian Endeavor and the Sunday-school.

Taken in the aggregate these publications have a great circulation and probably considerable influence upon the people who take them. The religious newspaper is no longer taken seriously by advertisers on account of its character. In fact, the religious papers have been less amenable to the better conditions of advertising and less progressive in cleaning their columns of objectionable advertising than the secular publications.

§ 13

There is another large division of publications which might be considered under this head, but which are not very important to advertisers: These are the various official organs of a large number of labor unions, lodges, clubs, circles and other organizations in which the heart of the average American delights. Their circulation is due to the fact that subscription is compulsory. Advertising is usually solicited on the ground that not to ad-

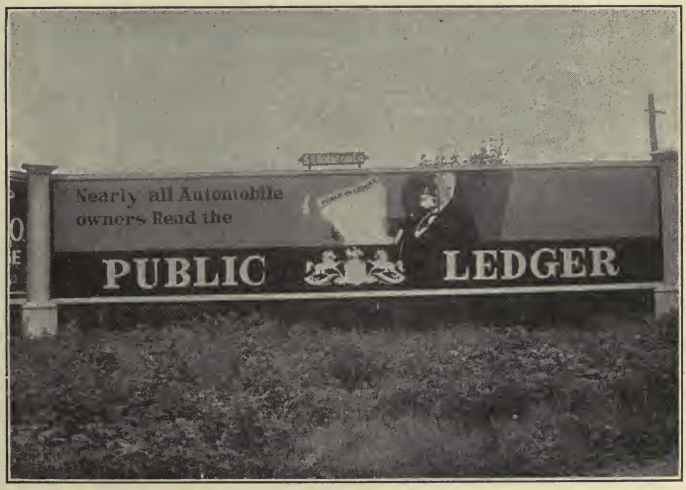
vertise will be to antagonize the trade of the particular order the publication represents, and only in a few instances are such publications serious advertising mediums.

The trade press, however, is a much more important department of advertising work. While there are many trade publications which are nothing but parasites upon the trades they assume to represent, there are others so ably edited and having so much weight with the members of the trades they reach, that they are an important part of the advertising campaign of any nationally sold goods. Especially in dry goods, clothing, hardware, iron and steel, and in a great many of the engineering, electrical and railway fields there are organs whose editorials are quoted authoritatively by the daily press, and whose advertising undoubtedly influences influential men. Some of these trade papers are so well conducted that their revenue exceeds that of many nationally circulated magazines.

§ 14

There is a class of papers called "mail-order" papers. These papers are very cheaply printed, their reading matter appeals only to the uncultivated mind, and their advertising is of interest only to the mail-order advertiser. There is a sharp distinction between the great mail-order house which is conducted like a national department store and which, while it deals in a great quantity of low-priced goods, gives more than a fair return for the money, and the mail-order advertiser who is preying upon a credulous state of mind and appealing to the universal desire to get something for nothing.

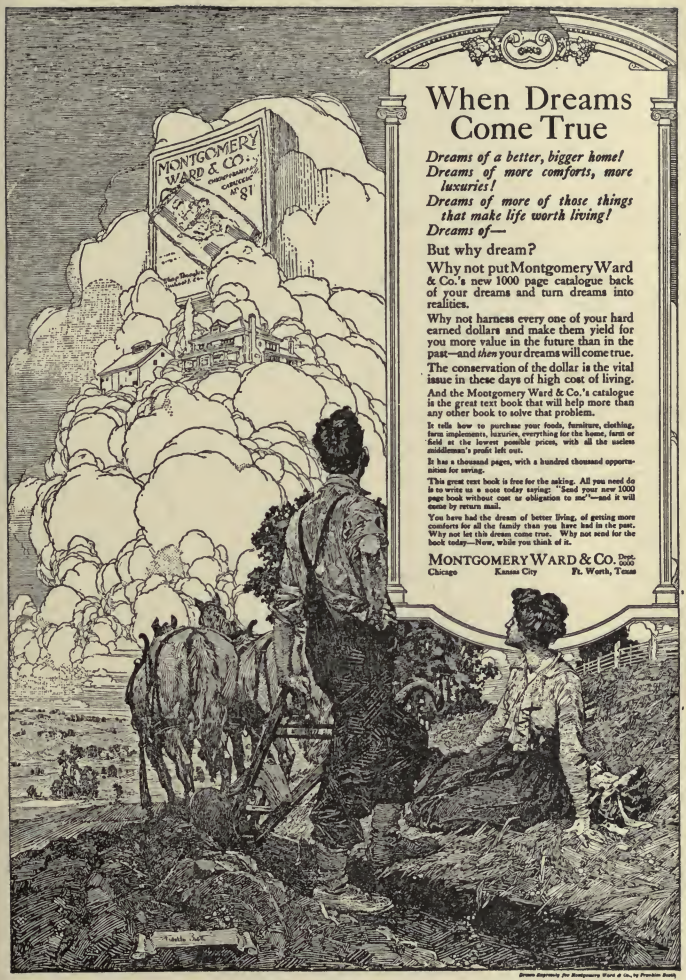
The legitimate mail-order houses, however, are largely



PUBLIC LEDGER BILLBOARDS.—Painted signs or bulletins along the railroads are used as reminders to widen the publicity of an article advertised at greater length in other kinds of mediums. The colors of the originals made these signs stronger than can be shown by black and white.

barred from the high-class, nationally circulated magazines because of the antagonism between the mail-order house and the retail dealer. The retail dealer feels that the mail-order catalog gets into his community and gets a great deal of the trade that would otherwise come to him. Therefore, he is antagonistic to the publications which carry such advertising. The manufacturer who sells his goods through the retail store is very anxious to have the goodwill of this retailer and he will avoid using publications which carry mail-order advertising, so as to insure that goodwill. Therefore, very few of the national magazines will accept real mail-order advertising; that is, the advertising of the mail-order house that sells nearly every conceivable article by mail. There is, however, considerable mail-order advertising in most magazines confined to some one special article, such as books, which are very largely sold in this way.

The great mail-order house of Montgomery Ward & Company has been using a new kind of advertising to lift itself out of the class in which it is sometimes placed by the unthinking. Its advertising is barred from the best magazines because of the jealousy of the retail dealer. Therefore, it has been using newspapers in the Middle West. The space occupies pages, and the copy and designs are of the highest character. The artists are men of national reputation, such as Franklin Booth, James Montgomery Flagg and Charles Dana Gibson. The copy is written with the idea of giving character and dignity to the house's advertising. So remarkable are these advertisements when seen from the conventional viewpoint of mail-order advertising that one is here reproduced as a step in the history of advertising.



Montgomery Ward & Co. Ad.—One of a series of full-page newspaper ads, each designed by a prominent artist. The idea was to give to an old established mail-order house the class that attaches to a high-grade department store.

§ 15

Advertising in street cars is so different from that in the mediums just described that it must be considered from an entirely different point of view. An advertisement is placed in a magazine or newspaper with the idea that the circulation of that publication will carry the advertisement to the reader. A card is placed in a street car with the idea that the people will come to the advertisement. A very large percentage of the population of the United States rides in street cars every day. Every street car carries a row of cards above the seats on each side, which are used as advertising mediums for a large number of successfully advertised goods. These cards are uniformly 21 by 11 inches in size. Only a short announcement can be made, as they must be read from a distance. They offer the opportunity of using color and of thus making a poster of the advertisement. Street-car cards are usually seen daily or twice a day by the same people, and usually run a month without change.

Street-car advertising is displayed not only in the cars that run upon the streets of cities but in the interurban cars which connect these cities; also in the cars of the subway and elevated roads of our large cities. There is no variation in the character of the advertising, but there is some difference in the way it is handled.

The advertising of the largest single group of street cars is controlled by the Street Railways Advertising Company, representing more than three-quarters of all street-cars advertising service in the United States, Canada, Mexico, Porto Rico, Cuba, the Philippine Islands and Brazil. This includes everything but a few isolated cities and all of New England. New England is controlled by one company; New York is divided between

two; Philadelphia forms a separate company, and also St. Louis and a part of Chicago.

This service is charged for at so much per card per month. The rates vary according to the number of passengers carried.

It is generally impossible for an advertiser to use more than one standard sized card in a car. In the case of a contract for a term of years, covering every car, the largest street-car advertising company has followed the practice of giving that advertiser exclusive representation as far as his goods are concerned.

Contracts with local street-car companies are usually made on the basis that, when the cars are not occupied with national advertising, the company can sell the space to local advertisers. You will notice in many such cities cards representing local stores running alongside those of nationally advertised articles.

The present relations of advertisers and advertising agents with street-car advertising concerns are not entirely satisfactory. The S. R. A., as it is called, makes a contract with a selected number of advertising agents to whom it pays a commission. The other street-car companies do not officially recognize agents, although some of them pay a commission. The S. R. A. puts in its contract a clause preventing the agent whom it recognizes from dealing with other street-car companies. This, of course, is illogical, because that same agent can deal on an equal basis with all newspapers or with all magazines. Street cars, being a recognized advertising medium, should be on the same terms with all advertising agents as are other mediums. This condition is an anomalous one, and the forces that are making for better advertising conditions will bring about a much needed change.

Street-car advertising is placed for a full run or a half run; the full run meaning every car in the town, and half run every other car. It is not usually accepted for a less term than six months, and the usual period is a year. Most contracts carry an agreement of a monthly change, but all these general statements are subject to exceptions and variations.

Street-car advertising is a simple and direct form of advertising, very easily handled as far as placing is concerned. It is checked up by the street-car company, although any advertiser has the privilege of sending a man to any town to make an experimental check-up.

The checking of street-car advertising, however, is one of the things that is being considered by national advertisers and will be a part of the work of the newly incorporated auditing bureau.

It may be mentioned that an interesting way of securing a longer story than the average street-car card will hold is to print a number of cards, each one telling a different advertising story about the same article, and distribute these cards through the cars of a given town, so that in the course of a month of steadily riding on street cars the average passenger will read every one of the ten or the dozen cards.

§ 16

The next great advertising medium, which is also in a class by itself, is what is generally called "billboard" advertising. The billboard, however, is strictly a stand upon which a paper poster is pasted. "Painted bulletin" or "painted sign" is the expression used to de-

scribe a permanent painted sign, and while the process is different, the advertising value is practically the same, the difference being that the lithographed poster is possibly a more elastic form of expression than the painted sign. Here again, however, there should be qualification, as the modern development of sign-painting is producing very attractive and artistic permanent posters.

There are quite a number of associations owning stands, as they are called, for posters and painted signs. These are usually built upon leased ground, either in the open country or along railroads, or upon buildings or around vacant lots in towns. They are substantially built and kept up, and the display upon these stands is carefully protected.

Posters are usually measured by the sheet. The size of a sheet is 28 by 42 inches. One-sheets, however, are largely confined to more intimate displays, as the posters upon the elevated and subway stations in New York, Chicago, Boston and other large cities. They are also used for hanging in windows. The regular stands are four sheets high, the sheet in this case being posted horizontally. They vary in length according to whether the poster is a four-sheet, an eight-sheet, a twelve-sheet, a sixteen-sheet or a twenty-four-sheet.

The charge is so much a sheet for posting, and so much a year for display. About twenty-five per cent. extra paper is required for renewals, as it is part of the contract that the local billposters shall keep the paper renewed in case it is torn down or obliterated by the weather.

Painted signs are charged for by the running foot. A contract usually calls for so many repaintings—either a new design or a renewal of the old one.

§ 17

Painted signs have been greatly elaborated in some of the large cities, and many of them are illuminated at night in the crowded sections. Much ingenuity has been expended upon various kinds of electric and movable signs. There is no particular standardization of these, however. Nearly every one is the subject of a special agreement.

§ 18

These four grand divisions cover practically all of the mediums considered by an advertiser. There are a number of sporadic advertising mediums used, however, of more or less value, chief of which are probably theater programs. A very small part of a theater program is given to the program of the theater, and a dozen or so additional pages are filled with advertising. This has grown so profitable that various organizations, independent of the theater, supply the theaters with programs free for the franchise of selling this advertising space. Such a concern usually controls the programs of a number of theaters, and is thus able to offer quite a large circulation. The advertising value of these mediums, while not equal to that of newspapers and magazines, is undoubtedly great. The same plan is adopted for programs of other entertainments, such as baseball and football games, and various games and sports of different societies.

§ 19

Each college publishes at least one magazine or newspaper, and the larger ones have several. All of these

carry advertising. The advertising is usually a gift that is an expression of goodwill on the part of the local merchants, and in some cases of national advertisers who happen to be alumni of some particular college. The dailies and weeklies of the larger colleges and universities are fairly good advertising mediums and carry quite a large amount of advertising appealing especially to young men, such as cigarettes, clothing, collars, sporting goods and the like.

No definite attempt has been made to gather the college papers together in any one organization with a central representative. This might be done with profit, however. The alumni publications of Harvard, Yale and Princeton have effected such an organization and are offering a small but very well selected circulation to advertisers.

"Advertising novelties" is the term applied to a large number of articles of alleged beauty or utility, which bear an advertisement or at least the name of an advertised article, and are distributed free. This business has grown so great that several large manufacturing concerns devote their entire energies to producing advertising novelties. Among the best known forms of such things are calendars, blotters, buttons, pens, pencils, knives, pocketbooks and memorandum books.

The actual advertising value of such things is problematic. They are largely sent as an expression of goodwill. Sometimes an ingenious use of such an idea makes a very effective supplement to other advertising.

§ 20

Whether what is collectively known as "printed matter" should be included as an advertising medium is a

matter of wording rather than a matter of fact. A great deal of advertising is done successfully by specially printed things. These range all the way from an elaborate, expensive, cloth-bound catalog down to a simple folder or leaflet inclosed in an envelope. Such printed matter is probably sent more largely to the trade—that is, to dealers—than it is to the public, but there are very few people who do not receive frequently what are known as circulars advertising something.

The judicious use of printed matter in advertising is a very effective supplement to other forms of advertising, so much so that it is treated at length elsewhere in this book.

We have called this chapter Sellers of Space, because each and every one of the numerous mediums outlined in the brief foregoing description has a representative actually engaged in selling the space in his particular medium to advertisers. All these men are engaged in advertising work, but not many of them are actual advertising men or have the sort of experience that would enable them to successfully carry out an advertising campaign. The best of them understand advertising sufficiently to relate their particular mediums to the plans of the advertiser, but most of them are salesmen selling a given commodity, and it is up to the advertiser or to his agent to decide whether that particular commodity has any value for the article that is to be exploited.

§ 21

An interesting medium which has grown out of the rapid development of the moving picture craze is the exploitation of goods either by moving pictures or by

the still stereopticon. Merchants make arrangements with local moving picture managers to show their advertisements upon the screen between the moving picture plays. National advertisers supply slides for the purpose. The more progressive ones have prepared moving picture films of the manufacture or use of their goods. Some of these are very elaborate.

As a very interesting adaptation of this idea a woman's magazine of wide circulation published a serial story, entitled, "What Happened to Mary," showing, in a popular way, the adventures of a typical American girl, and dramatizing and acting that story in the moving picture theaters of the country simultaneously with the appearance of the story in the magazine. This had the double effect of advertising both the magazine and the moving picture shows, and is undoubtedly the precursor of a large run of similar ideas. Such advertising takes advantage not only of a new medium, but also of a very widespread and popular interest in that medium.

CHAPTER III

SELLERS OF ADVERTISING

§ 1

THE advertising agent is the chief seller of advertising. There are over five hundred advertising agencies in the United States, but only a small number of these are universally recognized by advertising mediums, and without full recognition, the advertising agent's means of earning an income from his work are meager.

Agencies vary in the kind and quality of service they render. Many still remain what all agents once were —mere jobbers in space, rendering no other service than that of taking the advertiser's previously prepared advertising and placing it in specified mediums and charging various percentages of the total cost for the service.

Much advertising is still done upon which no service is required; such as announcements the publication of which is required by law; the annual statements of banks and insurance companies; conventional financial advertising; legal notices, and other hackneyed and stereotyped forms which require no advertising knowledge, but upon which some agent usually collects a commission.

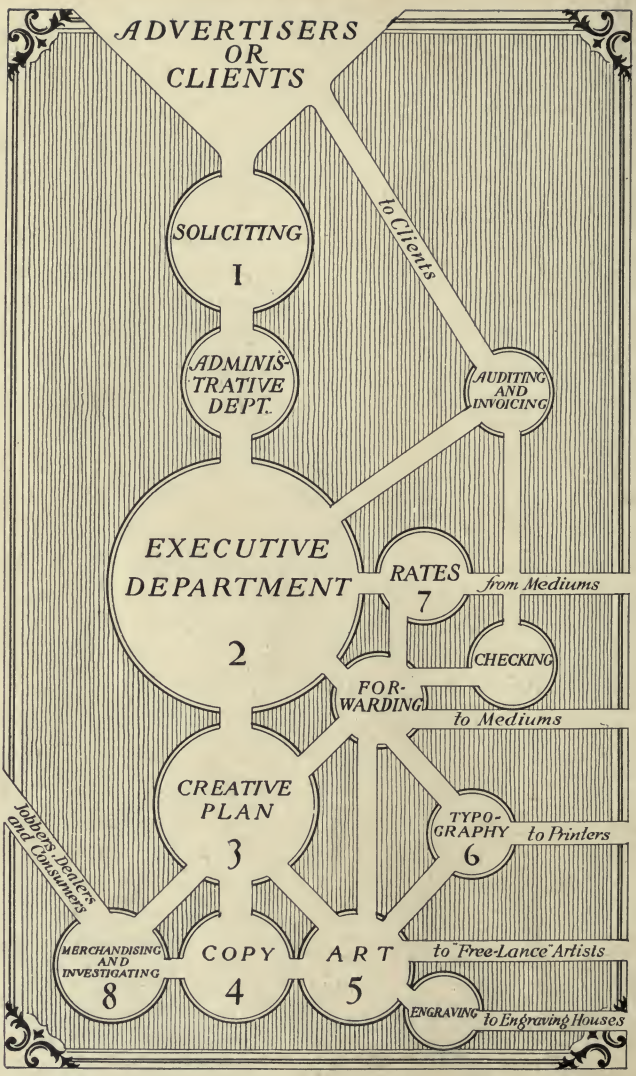
The ideal advertising agency, however, is one that is prepared to render to the advertiser a real service in selling goods. Such agencies are organized upon the same general plan and work in the same general way,

but each one, through the qualifications of the men who make up the staff, develops an individuality or personality which soon begins to stand out as characteristic of that agency's work.

§ 2

An agency presupposes at least three specific departments. The first of these gets in touch with the prospective client—to secure the advertiser's account, and then to secure information upon which to base the advertising. Secondly, there must be some creative and constructive department which can prepare the advertising story in such form that it will appeal to the public and sell the goods. Thirdly, there must be one department or man communicating with the various mediums to negotiate with them for space and secure the proper insertion of the advertising. This is reducing an advertising agency to its lowest terms. There are probably many small agencies which consist of no more than these three men with necessary clerical assistance. An effective service agency would split these up into at least eight dominant departments.

First, the department of getting business, which may in some instances find expression in a staff of solicitors who call upon all advertisers, present and prospective, to solicit their present business or urge them to commence advertising—of course, through the agency the solicitor represents. This department may be organized to the extent of operating branch offices in various cities. These branch offices may in turn be manned by a head with several assistants, prepared not only to sell the services of the parent company, but to render in some cases advertising service and to give advice to the client.



ADVERTISING AGENCY CHART

In other and more professional agencies, the business-getting department will consist of a man or men in a receptive mood, who are prepared to explain the work and terms of these agencies to inquirers, but who do not otherwise solicit business and who do not open negotiations with advertisers except upon request. Such methods place the advertising agency upon a high professional plane, and follow the custom of doctors, lawyers, architects and other professional men.

Next to the business-getting department is the investigating department, which in turn may consist of one man or several, and may attain the dignity of a large organization.

It is necessary to ascertain at the start whether the proposed goods can be advertised successfully, and, if so, how. It is necessary to know the present attitude of both public and trade toward these particular goods and toward competing goods; whether the present form of goods or package or name or trade-mark is desirable; what distribution the advertiser has, and whether it must be increased before the advertising can be successful; whether the manufacturing facilities are such as to produce an increased output, supposing the advertising should bring such increase, and various other things which the advertising agent must know and which the manufacturer may not be able to tell him. When this investigation is completed, enough information has been secured on which to base an advertising plan. This work is undertaken by the plan man of the agency, who may or may not be the investigator who has secured the necessary information, just as that same investigator may or may not be the solicitor who has secured the business.

The plan man determines in a general way the na-

ture of the appeal, to whom it is to be directed, and in what terms it is to be couched. This decides the mediums—whether newspapers, magazines, street cars, or billboards, or several or all of them. It also decides the size of the space, the tone of the copy, whether or not illustrations will be used, and the other general details of the plan. It considers the trade and the best method of bringing about coöperation between the dealer and the advertising. It suggests special advertising material for the dealer to use, and it calls upon the traveling man to act as an exponent of advertising intelligence to the dealer. After which the plan is turned over to the copy and the art departments of the agency.

The copy department prepares copy[1] in accordance with the plan; the art department prepares the illustrations or designs; and the copy and designs are assembled and put in the form of type and cuts by the typographical department, the proofs from which are the first physical presentation of the proposed advertising. These proofs, accompanied by the proper orders made out by the rate man, or, as sometimes called, the forwarding department, are sent to the publications or other mediums. This process, of course, varies in detail, according to whether the mediums are newspapers, street cars or billboards.

When the advertising appears or is published in the mediums, these mediums when they are periodicals are sent to the agency, and are gone over by a number of checkers who note the date of the appearance, the con-

[1] "Copy," a word borrowed from the editorial rooms of the newspaper, may mean either the written matter only or the completed advertisement. It is most used in its former sense. It is a loose term hastily adopted, and generally understood by the context, but is not explicit or descriptive.

dition of the advertisement—that is, whether it is printed legibly or not—the space occupied. The advertising is checked for the purpose, first, of vouching for the bills for the space sent by the mediums, and second, of preparing bills for the service to send to the client. Street-car and billboard advertising are checked differently, if at all.

This brief résumé gives us the business-getter, the trade investigator, the plan man, the copy department, the art department, the typographical department, the rate man and the checking department, which may be taken as the staff of the average agency.

§ 3

While this is the theory upon which an agency works, in practice it is nowhere nearly so mechanical as it sounds. An advertising plan does not march steadily through an agency from workman to workman like a piano through the different departments of a piano factory. Advertising is in one sense an art, and advertising men work like artists. There is an element of creation about the work, and creation cannot be done along such hard and fast lines. In the work of the agency there is considerable consultation between the different departments or the men representing these departments. The final advertising plan is more a coöperative result than it is the work of any one man. Each man on the staff maintains close relations with the plan and its execution. This relation does not cease as long as the advertising continues. It is the perfection of mental team work just as the baseball nine is the perfection of physical team work.

Naturally the success of what might be called a composite man depends upon the temperament of its units. Temperament decides whether an advertising agency shall be a closely knit, efficient creator of selling forces, or a loose collection of otherwise able men who are unable to use each other's abilities intelligently. It is safe to say here, however, that no agency run upon the military plan of implicit obedience to some one autocratic authority has ever attained high rank as a service agency.

§ 4

In order to understand clearly the functions of an agency, it is better to consider it as divided into at least these eight departments, and that in many cases these departments are split up. Take, for instance, the rate man. He is an important part of a good agency. He is the point of contact between the agency and all mediums used for advertising. Nominally he is supposed to be in possession of the facts about these mediums, be instantly prepared to make an estimate of the cost of advertising in any given list or group, to furnish information about the nature of the publication or the character of its circulation, to figure discounts, extract commissions, coax special positions and shop for bargains.

In actual practice the successful rate man is no such calculating machine. He is a diplomat who stands between the advertiser and the horde of mediums which are clamoring for his business. He should possess enough tact to retain friendly relations with all the representatives of all the mediums, while at the same time keeping to the list which has been previously agreed upon and which can include but a small fraction of the

mediums which are trying to prove that they deserve the business. In the selection of those mediums his real ability will be revealed. It is not so much amassing information as reasoning on that information, that is required. He knows that every dollar of the advertiser's appropriation must count. He knows that when so few mediums can be used, they must be chosen shrewdly. He becomes a judge of medium values and develops a sort of sixth sense of circulation, similar to the way the miller's thumb is educated to determine the value of flour by the sense of touch.

So the more or less clerical work connected with this department—that is, the making-up of lists and estimating the cost of the same; as well as taking care of the files; securing, tabulating and cross-indexing the information—is all done by an assistant or assistants, or perhaps by another department.

In the same way, the mechanical labor of forwarding the prepared advertising to the mediums is not actually done by the rate man, although nominally coming under his charge. It is taken care of by the forwarding department, which may consist of a number of clerks, and which in turn uses various outside organizations which have so systematized the distributing of the actual advertising mats, plates, or street-car cards to the mediums, that they can do it better and cheaper than the agency.

By process of evolution the rate man has become much more than the rate man. It does not matter whether he can recall the line rate of a newspaper, if he knows exactly how that newspaper ranks among its fellows in the same town. Further, as one of the points of contact with the outside world, he is responsible for much of the professional reputation of the agency with which he is connected.

§ 5

Perhaps the most important man in connection with any agency is what has been called the plan man. The plan is after all the most important thing about an advertising campaign. The plan man is usually one of the principals of the agency; possibly the man whose name the agency bears. He has reached that position because of his advertising knowledge and experience which enable him, after hearing all the facts of the case, to decide upon a definite course to pursue, just as a competent general, after his aides have brought him information about the position of the enemy and the lay of the ground, can decide on a plan for a military campaign which will bring results.

Planning an advertising campaign is work which forever possesses a fresh interest, because no two advertising campaigns are alike; no two advertising problems are the same; no two products, even though intended for the same purpose, present quite the same features.

In nearly all successful advertising there is a certain keynote idea. To teach the public this keynote is the main purpose of the advertising. To find out what that keynote is, is the chief object of the plan man. A study of advertising will not always reveal this. It is not always obvious. Sometimes the desired result is produced unconsciously. Sometimes the public gives the plan man his cue. Occasionally all the work of the investigating department contains not a single idea, while the intuition of the plan man supplies the idea wanted.

Among a number of successful keynotes might be mentioned that of the "Hammer the hammer" to prove the absolute safety of a certain revolver; specifications

for roofing material which must include as one of the ingredients the article made by the advertiser; or emphasizing the luxurious artistic side of an automobile, to create a certain class distinction.

The plan man first secures this leading line for the article he is studying, and around it he will build his campaign. He may go back to his investigations again and again. Trade investigations are really a part of the daily work of a good agency, and are resorted to from time to time during the progress of the advertising to check up results, but an investigation made at the start is to determine some factor which will have a bearing upon the plan as it is prepared.

§ 6

Very few manufacturers are ready to begin advertising immediately. Even if they have the distribution of their goods, the goods may not be put up in a form to permit of successful advertising. They may lack distinctiveness of package, or an engaging name, or some change in form that will make them more readily salable may be necessary. There are many considerations which conspire to make it desirable to wait before starting advertising. But the chief of these is the distribution of goods.

Distribution is a very elastic term. In some lines fifty dealers are considered good distribution; in others a hundred thousand dealers only fair. The fifty dealers might be selling a high-priced automobile; the hundred thousand, a laundry soap or a smoking tobacco. There are some things which we expect to buy at every store. There are others for which we are willing to hunt up a

special dealer, or even go to another city if necessary.

Distribution for the purposes of advertising means the widest possible distribution of that particular product. Advertising in national mediums creates all over the United States the desire to purchase. If the article is one of easy purchase, for which a substitute can be bought anywhere, much of the advertising loses its effect when the advertised article is not readily obtainable. This is one of the great causes of waste in advertising. It is up to the plan man, with the help of intelligent investigation, to determine whether the present distribution justifies national advertising, and if not, to decide how to secure greater distribution.

Sometimes it is found that an article is well distributed in some localities, and not in others. In this case some form of local advertising, such as street cars, is applied to increase the sales in those localities. Other methods of cultivating distribution are employed elsewhere, until a national distribution justifies national advertising.

§ 7

The physical appearance of an advertising plan, after it is complete, varies greatly. It may consist simply of a typewritten outline, or story, describing in words the proposed policy, the tone of the copy, the list of mediums, the spaces, the methods of reaching the trade, or trades if there are several, and going into a detail depending on the sophistication of the advertiser or the imagination of the plan man. The best form is an illustrated plan [1] giving roughly the various forms of ad-

[1] Beginning on page 219 is given a complete preliminary plan of this sort.

CLUETT CHART.—A very comprehensive advertising and sales plan made for the traveling salesmen of a manufacturer.

vertising—that is, a rough draft or suggestion of a newspaper advertisement, magazine advertisement, street-car card or poster, with cover designs and dummies[1] of booklets, with samples of the publications to be used, showing the kind of printing and illustration permissible, with some specific information about these publications, and samples of printed things to send to the trade. The exhibit, so prepared, is a comprehensive bird's-eye view of the whole campaign. The amount of preliminary work done upon a plan, for use outside of the office of the agency, depends a good deal on the advertiser's knowledge and his relation with the agency. Such things are temperamental. Some men buying advertising are quick to see the possibilities of even a rough sketch. Others require the completed advertisement before they can decide. The advertiser's approval of the agency's work is far more necessary than it should be. Not many advertisers will leave to the agent the real authority in preparing and placing an advertising campaign, largely because all manufacturers feel that as they know their goods better than anyone else, they know best how they should be advertised. Neither of these contentions is true. Very few advertisers know their goods as well as other people do because they are constantly seeing them from the factory side and not from the public side. A good advertising man is a much

[1] A "dummy" is a booklet, catalog or folder made up roughly and approximately to resemble the finished printed thing. It will show the kinds of stock, the colors of ink, the sizes, number of pages and other facts. If the booklet is to be mailed in an envelope, the envelope is part of the dummy. Rough sketches of the illustrations and where they are to appear are shown, and also an indication of the kind and style of type and how the booklet is to be printed. From such a dummy a printer can make an estimate of the cost of producing any part of the finished booklet.

WOMEN *of the* CAESARS

The great Italian historian, Ferrero, who has made ancient Rome live again in his books, begins in this May Century a wonderfully illuminating series of six articles on Roman women. Did you know that they enjoyed the greatest social and legal liberty of all women of the ancient world? They could even retain their own property on marriage if they wished to do so, and they had a conventus matronarum—which was Latin for "woman's club!"

"Women and Marriage in Ancient Rome" is the title of this opening article in the May number.

"THE CLANDON LETTERS," something more than an unusually good novelette by Baroness von Hutten (author of *Pam*), and "The A B C of the Tariff Question" by Andrew Carnegie, are among other good features of a wonderfully good May number.

CENTURY MAGAZINE

35 cents a copy. $4.00 a year. At all book stores, or The Century Co., Union Square, New York

CENTURY MAGAZINE AD.—This advertisement shows an attempt to portray within an advertisement the character and quality of the magazine it presents.

better judge of the best way to advertise any given article than the man who made it, other things being equal. Of course, some manufacturers are born advertisers, and some have achieved greatness in it, but most of them have had success thrust upon them by some competent, experienced advertising man, who may be the advertising manager, but who is far more likely to be a man in an advertising agency who has both natural bent and much experience to guide him.

§ 8

While many agencies maintain copy departments, in others, the copy department and the plan department are the same. Someone, however, with a gift for expressing in the words of the English language every note upon the gamut of desire, must produce the copy.

Advertisements are usually written in groups—a series for an entire campaign, according to the duration of the campaign and the number of insertions. The copy, when written by a competent advertising man, is written, bearing in mind the purpose of the copy; the keynote that is to be sounded throughout; the display either of the name of the article or some pertinent fact about it, or both; the size of type for the space available; and finally the space to be occupied by the illustration and its relation to the rest of the advertisement.

This brings us to what is known in most agencies as a "layout" man—one who can take a given square of white space in a magazine, or newspaper, and lay it out with proposed wording, illustration, caption, headline, display of the name of the article, trade-mark, signature and all the other component parts of an advertisement,

so as to produce a distinctive and individual effect—an effect in keeping with the article advertised and with the kind of people who are supposed to buy it. This effect is sometimes called "atmosphere."

It is possible by the judicious use of type and picture to convey the atmosphere of an artistic and high-priced piano, or the atmosphere of a serviceable and practical bread mixer. While this, like everything else in advertising, can be carried too far until it becomes finicky and hair-splitting, it is nevertheless a point to be borne in mind, and it is attracting increasing attention from advertising men.

This layout man, who may or may not be preceded by the copy-writer, is of great help in keeping the different parts of an advertisement in proportion. The best copy-writers and broadly all advertising men have some instinct for laying out an advertisement. Usually the plan men are graduates from the lesser positions in agencies and have acquired, as they came up through the different stages, a certain knowledge of all the operations in the preparation of advertising matter. They instinctively write an advertisement just as they prepare an advertising campaign—with an intelligent knowledge of all the things that must be done to it before it can be placed in the mediums where the public may look at it.

§ 9

Possibly when the original advertising plan has been prepared, and it has been decided that it should be an illustrated plan, the layout man is called in to help in shaping up the physical appearance of the advertising, so the copy-writer will have before him a sort of diagram

of an advertisement in which he is to fill in the wording. This same layout goes to the art department to give the art manager a definite idea of the amount of space to be left for the picture and something of the style of picture to be used.

The art manager knows from experience the kind of printing that each publication will permit, and, therefore, the kind of illustration which can be used. In newspapers and other publications printed upon coarse, absorbent paper he uses line drawings, while on the coated paper of magazines, wash drawings and other more delicate graphic processes reproduced by halftone are possible.

The art manager has at his disposal an art department which may consist of resident artists working in the studio of the agency, or more likely of artists of various special acquirements who are called in and given a definite commission for a particular piece of work. These artists may be the various illustrators and designers working in their own studios, or they may be associations of commercial artists who work not only for agencies, but also for publishers and advertisers direct, and who by their training are able to deliver almost any kind of commercial work. They do not, however, usually attain the distinction and individuality of the independent artists, and these men are best only at the kind of work for which they are noted, and are usually selected for the purpose of doing that particular kind of work.

The back covers of some publications, as well as posters and street-car cards, offer an opportunity for the use of color. Many commercial artists and some others are producing much good work along the lines of the French and German poster work which is quite different

from ordinary illustration and which is more for the purpose of attracting attention than it is for depicting a process or an advertised article.

§ 10

The typography of the advertisements which have gone through the various steps previously described is by no means unimportant. It has much to do with the final appearance of the ad, and, therefore, much to do with the impression the advertisement makes upon the beholder. Most agencies have at least one man, and some have several, who have the supervision of the type dress of the advertising, not only as it appears in publications, or in street-car cards, but also as it goes out in the form of printed things. These men are not usually printers, although they sometimes are, but they are always men with a knowledge of type and its relation and what it can express, with good ideas of display, balance, proportion and other things which have to do with making a good impression.

The typographical department bears the same relation to the production of advertising that the designer in a piano factory has to do with the building of a piano. The designer of an artistic case for a piano does not produce the musical tone, but he does enhance the piano's desirability. Good advertising is something more than mere typography, but good typography makes good advertising more effective.

Both the art and the typographical departments of an agency are governed by the rules in force in all applied design. The craftsman who designs a piece of furniture, or a piece of pottery, or a fabric, observes certain

TAKEN FROM LIFE

E. S. Martin says:

"One would think that Boston would produce a morning paper like the Springfield Republican, intelligent, orderly, handsome; a paper firmly established with traditions, independence, influence and a record; a fountain of culture and a means of public education. There is no such morning paper in Boston."

No, but there is in Philadelphia —the Public Ledger.

(1)

"I have been a reader of the Public Ledger sixty years, and during all that time it was never so full of interest as it is today."

The whole story of the Public Ledger is summed up in this quotation from a letter.

(2)

A DIFFERENCE

A conceited Englishman once boasted that he weighed within three pounds of as much as Gladstone.

"Yes," replied a listener, "but that last three pounds is brains."

There is more difference between the Public Ledger and other morning newspapers than is represented by one cent.

(3)

IN LONDON

The iron chairs along the edge of Rotten Row in Hyde Park rent at a penny each. Though they cost so little, they are very seldom occupied by the masses. The show is not the kind that attracts the masses, even at that price.

The circulation of the Public Ledger is determined, not by the number of people who can afford two cents, but by the number of people who can appreciate the Public Ledger.

Anyone who can appreciate the Public Ledger can afford it.

(4)

A FAVORITE SON

Seven cities warred for Homer —after Homer had made good.

Any city would be proud to have a Public Ledger. Its name is known to hundreds of thousands who do not read it daily, because they do not live in Philadelphia, but who would like to that they might read it.

(5)

These advertisements are written and put here to make you pay one cent more to find out why so many Philadelphians pay twice as much for their morning papers as you do.

(6)

PUBLIC LEDGER NEWSPAPER ADS.—These advertisements also show the effectiveness of the use of type alone in advertising. Their distinctive features are the absence of display and the margin of white around them. This style is very conspicuous in all newspapers and in connection with all kinds of make-up.

laws in proportion, in spacing, in balance and in decoration, which are just as forceful and just as effective when applied to the appearance of advertising as they are when applied to anything else intended to appeal to the public.

Some agencies maintain printing offices of their own, but most of them deal with outside printers who, working under instructions, put the advertising into type form. In some cases, the copy with layout and instructions is sent to the medium which is to insert it, and the printing department of that publication will put it in type and render proof. This is not a very satisfactory thing to do. It is not followed much by the best agencies. Very few magazines or newspapers have typographical departments that have both the skill and the time to do justice to the best points of an advertisement, and even if they had, the advertisement would have a different appearance in each medium. It is a part of the cumulative effect of advertising that the same advertisement should always make its appearance in the same typographical dress.

Sometimes in emergencies, and in newspaper work especially, one newspaper will set up an advertisement and make a number of matrices,[1] one of which is sent

[1] A matrix is a sheet of pulpy paper, like blotting paper, which is softened, beaten down upon the page of type and then baked. Removing it, one finds an exact model of the face of the type. Type metal then poured into it produces a stereotype of the advertisement, which stereotype can be used to print from exactly as type.

One of these matrices is sent to each newspaper office, and each newspaper casts its own stereotype from the matrix. This can only be done to advantage when the advertisement occupies an entire page, though sometimes a smaller advertisement is made in this way. When this is done, the stereotype must be made

MUSIC has always been entertainment for man and beast. Orpheus with his lyre could subdue lions. But there has never been a time when it was so easy for everyone to have music as it is right now with the Edison Phonograph.

The beauty of the Phonograph is that it is everybody's plaything—not just yours and mine, but everybody's—good for the whole family and the stranger within the gates. It's an all-around household joy.

You won't believe this unless you hear it, and you can hear it without any trouble. Go to any place where they sell it—there are several in this town—listen to it. You will insist on taking it home that night.

National Phonograph Company
75 Lakeside Ave., Orange, N. J.

Dealers with established stores wanted to sell Edison Phonographs in every town not covered.

EVEN John Philip Sousa, who has no use for phonographs, has been forced to recognize the Edison Phonograph as a formidable competitor. The two-step king says that people will no longer go to concerts if they can have music in their own homes so easily and so cheaply as they can with the Edison Phonograph.

This is an unwilling tribute, but it nevertheless is a tribute. The man who has an Edison Phonograph has a concert in his own home. Even a king could not have more. At a store in your town you can hear the Edison Phonograph right away.

National Phonograph Company
75 Lakeside Ave., Orange, N. J.

Dealers with established stores wanted to sell Edison Phonographs in every town not covered.

MAN does not live by bread alone. Even a busy man gets bored sometimes. What we all want is some congenial method of relaxation—something that will amuse us. The less effort required to secure the amusement, the better. For such a purpose the Edison Phonograph is ideal. It is always right there and always ready—the ever-present entertainer.

It is just as good for entertaining your friends as it is for entertaining yourself, even though they do not like the same things you do. The marvelous versatility of the Edison Phonograph is only equaled by its marvelous ingenuity. Hear it at a dealer's.

National Phonograph Company
75 Lakeside Ave., Orange, N. J.

Dealers with established stores wanted to sell Edison Phonographs in every town not covered.

ONCE there was an old maid who said that she did not need to marry. She had a parrot that swore, a monkey that chewed tobacco and a cat that went out nights. The man who has an Edison Phonograph might say he never needs to go anywhere for amusement as he has an instrument that will play dance music, sing the popular songs, tell funny stories, render the old ballads, give selections from grand opera and play rag-time, all with equal facility.

The Edison Phonograph brings the concert hall, the grand opera, the theatre or vaudeville stage and the band-master's stand all to your center table.

If you have not yet heard it, you are missing two things: What science has done in the way of perfecting sound-producing instruments and the chance of a little real entertainment in your home when you feel like it.

The dealer's is the place to hear it first—afterwards in your own home.

National Phonograph Company
75 Lakeside Avenue, Orange, N. J.

Dealers with established stores wanted to sell Edison Phonographs in every town not covered

EDISON SILHOUETTE ADS.—Newspaper display obtained by the use of a black silhouette in connection with simple typesetting.

to the office of each of the other newspapers. Each newspaper makes a stereotyped plate from the matrix, so that the advertisement is typographically the same in each.

The best method is to have the advertisement set in what is known as a job printing office, and when it is finally approved to make an electrotype, which electrotype is sent to the American Press Association, or some similar distributor of plates. The number of plates desired, of course, depends upon the number of mediums in which the advertisement is to be inserted. These are sent by express or post to the newspapers, while the agency sends out the specific orders for placing, accompanied by proofs of the advertising. This applies to newspapers rather than to magazines.

The advertisements are usually made in sets and sent with a broadside [1] showing proofs of the advertisements, and these are numbered in the order of insertion with

from the matrix, after which it is used just as a regular electrotype or cut in the page of the paper, and a second stereotyped plate is made from the entire page.

[1] Advertising intended to be run in a great many publications is usually prepared a long time in advance, an entire series being prepared at once. These advertisements are then made up into printing-plates and shipped in sets, with a sheet of directions, to each newspaper which will run the series. This sheet is for the foreman, and is called a "broadside," and is intended to be pasted upon the wall in front of the "make-up" so that he can be sure of inserting the advertisements in the right order. At the top of the sheet are printed complete instructions as to position—for instance, local page, woman's page, top of column, next to reading matter, or whatever the contract calls for. Then follow proofs of the advertisements in the order in which they are to be inserted. A more convenient form, especially when a great many advertisements are used in a series is a series of sheets fastened at the top, with the advertisements printed on one side in consecutive order.

the dates attached, and usually accompanied by printed instructions for the foreman who makes up the paper.

To a newspaper large enough to maintain its own stereotyping plant—that is, one which does not print from the original type but which prints from plates—only a mat is sent. A mat (short for matrix) is a papier-maché mold of the face of the advertisement, from which the newspaper makes its own stereotyped plate for printing the advertisement.

Large newspapers are printed on web perfecting presses, in which the paper is unrolled from a large roll, and the type matter is bent into a semicircular form so as to print very rapidly. It would be impossible to bend a form of type, so a stereotyped plate is made in the form of a curve.

All other newspapers are printed upon flat bed presses from the original type.

Usually a complete electrotyped plate (more durable than a stereotyped plate) is made for each magazine, and in most cases, original half-tone cuts are furnished. Most magazines print from electrotypes made from this original, while the original is preserved in case of any accident on the press. Some magazines, on account of the size of the edition, make several duplicates of each form of type and print from them simultaneously, and the making of electrotypes from electrotypes greatly impairs the printing qualities of the plate. An original is necessary where good printing is desired.

§ 11

You must consider then that an agency is a group of men, each one with some specific qualification to fit him

for a certain department, but each one with a more or less thorough knowledge of advertising, so that in consultation the net ability of this group of men measures the service which that agency is able to render.

In describing briefly the functions of an agency, not much attention has been given to the most important things that an agency does; namely, the preparation of plan and copy, because in a subsequent chapter this purely creative work of advertising is considered much more fully.

The commercial and bookkeeping side of an agency, however, is just as important, and while it does not differ in its accuracy from any well-conducted business, such as a bank or an insurance company, it has its own peculiarities.

The income of most agencies is derived from commissions paid by the publications in which the advertising is inserted. Whether this commission is a charge against the advertiser or not is a debatable question. Of course, as the advertiser pays the entire bill, he really and ultimately pays the commission. Publishers, however, recognize that the creative advertising agent performs a service for them which they could not obtain in any other way. The agent maintains the volume of advertising. Advertising is so uncertain a method of producing business, when ignorantly applied, that if the advertiser were unassisted and allowed to handle his advertising direct, the percentage of failures would be so great that the volume of advertising would naturally shrink. No publication can afford to keep a sufficiently large staff of competent and trained advertising men to help the advertiser do his advertising right. He is very glad, therefore, to pay to competent advertising agents a commission for doing this.

This commission amounts to thirteen per cent. upon the gross cost of space in most national mediums. Figured differently, it is fifteen per cent. upon the net cost of space—that is, the cost billed to the agent. Thus, thirteen per cent. is an advance of about five per cent. over the old rate of ten per cent. upon the gross. It represents as nearly as can be estimated the amount of money that an agent should receive in order to give the kind of service that has been outlined above and make a profit commensurate with his ability.

Sixty-five advertising agents located in New York City have organized themselves into an association. One purpose of this association is to secure, among other things, a commission basis more nearly representing the cost of the kind of service now demanded by the national advertiser. The subject was quite fully presented to the publishers of national mediums and quite generally adopted by them. The platform which seems to offer the most equitable basis for the recognition of agents is here given in full. It represents the most recent phase of the history of the adjustment between agents, publishers and advertisers which is fair to all three.

The Association of New York Advertising Agents sets forth the following definition of the relations of agents with advertisers and publishers.

This Association believes:

That an Advertising Agency should be an association of specially trained men having expert knowledge of merchandising and advertising, who in composite afford wider specialized information affecting advertising than can be profitably employed in the organization of any one advertiser.

That the employment of an Advertising Agency by an advertiser is necessary to obtain the best results from advertising.

First—That he may benefit by this specialized information.

Second—That he may have an outside viewpoint denied to those engaged in the continuous promotion of a single business or kindred businesses.

Third—That he may have an agency do for him the various detailed work essential to successful advertising, which work an agency can do better and more economically.

That an Advertising Agency's special knowledge of merchandising should embrace

1. Varied experience in many markets.
2. Familiarity with merchandising methods in each.
3. Knowledge of distributing methods.
4. Experience in displaying goods.
5. Acquaintance with kindred problems affecting the adequate depicting of the product to be advertised.

That an Advertising Agency's special experience in advertising should embrace knowledge of

1. The relative value and cost of various advertising media.
2. Methods of presentation—written and pictorial.
3. Mechanical methods—including art, engraving and printing processes on the one hand and the adaptability of these various methods to particular media on the other.
4. Supplemental literature—catalogs, booklets, circulars, displays and follow-up methods.
5. Checking and billing.

That the advertiser should safeguard the success of his advertising by examining carefully the fitness of the agency he employs from the standpoint of both experience and equipment.

That the publisher should minimize the chance of the employment of incompetent agencies by strictly limiting the recognition of agents to those who demonstrate their fitness.

That before beginning advertising the advertiser should guard against failure by insisting on a thorough acquaintance by the agent with merchandising conditions in his field as well as with his merchandising methods.

That the agent and publisher should advise the advertiser against advertising without adequate preparation.

That the advertiser should pay the necessary expense of this preliminary work or provide for it in his advertising appropriation.

That the tripartite relation of advertiser, publisher and agent is necessary to the economic administration of advertising and that all three parties to it are mutually benefited by it.

That the first obligation of both publisher and agent is to make the advertising profitable to the advertiser.

That the agency's work reduces costs to the publisher and its compensation by the publisher, therefore, is justified on an economic basis.

That the curtailment of agency service would decrease the value of advertising and would increase the price of white space to the advertiser by forcing publishers to replace agency service by more expensive and less efficient development work, which obviously could not be disinterested.

That the agency receives no compensation in any sense for soliciting specific business for any one specific medium.

That the agency receives its compensation in the form of a differential from the publisher for these, among other, specific reasons:

1. For the service it renders to the advertiser, which increases the productiveness, value and continuity of the advertising.

2. For the guarantee of accounts—which in few other businesses involves so great financial responsibility in proportion to its profits.

3. For the creation and development of new business, in accordance with the economic law, which in every business fixes prices to include the development expense.

That the publisher should make recognition a certificate of good business character and of financial responsibility and an indorsement of efficiency, so that authorization to do business may rest on a sound basis.

That having granted recognition to the agent and indorsed him as qualified to render service to the advertiser, the publisher has a right to investigate the quality of the service rendered.

(This declaration is made with the specific reservation that the publisher, being interested, may not properly be judge of the media used.)

That the right of the publisher to investigate service entails the obligation to see that service is rendered.

That the publisher owes it to the advertiser and to such agents as live up to their obligations to advertiser and publisher to limit or withdraw recognition from those agents who do not live up to these obligations.

That the publisher should determine the right of an agent to continued recognition on the basis of the adequacy of the service rendered to the advertiser.

That the publisher should make public the names of all enfranchised by them, and that no differential be allowed to others than those whose names are so published.

As has been said, the magazines have agreed with the policy suggested in the above declarations. Many of them had already done so, even before the agents expressed their views. While this book is being written negotiations are being conducted to bring the newspapers to the same uniform arrangement. It is expected that ultimately all mediums will be on exactly the same basis with the agents. All agents worthy of recognition will be recognized by all mediums, will receive the same commission, the same cash discount, and the same treatment.

The four publications of the Curtis Publishing Company have a written agreement with all of the agents whom they recognize. This agreement, which is a model of the best practice in this regard, is here printed in part.

Date..... 19..

AGENCY TERMS

Reserving to The Curtis Publishing Company the right at any time, upon written notice, to annul or change the conditions of this agreement, we will hereafter, and until further notice, accept orders from you for advertising space in *The Ladies' Home Journal, The Saturday Evening Post, The Country Gentleman,* or any other periodicals controlled by The Curtis Publishing Company, on the following terms:

First: Orders will be accepted only when made out at full gross rates without stipulation of agency commission or deduction. . . .

Second: Subject to and upon the terms hereof, bills will be rendered to you monthly, subject to thirteen per cent. (13%) agency differential and three per cent. (3%) cash discount (figured on the net amount).

Third: This agency differential, in the case of each advertiser, is conditional upon our being satisfied that you have been and are rendering adequate service calculated to develop his business, and further upon our being satisfied that you are charging the advertiser gross rates on all our advertising. We will not be so satisfied, however, and will make no allowance if we conclude you are charging rates on any periodicals in such way as inures to our disadvantage in the matter of our own rates. You are not to make any charge to any person in such way as would, in our judgment, directly or indirectly, injure our business or interests. The expression of our dissatisfaction in any particular shall be final. But we will gladly alter our decision in any particular case if you are able to make us an explanation which will satisfy us.

Fourth: The cash discount of three per cent. (3%) will be figured on your net bill, and will be allowed only upon the condition that payment is made by you in full during the month in which the bill is rendered. You may allow a

cash discount of three per cent. (3%) on all gross bills to you for space, to your clients, provided they pay (your bill) during the month in which we bill you, and only upon this condition.

Signed by.....Advertising Director
for The Curtis Publishing Company

The foregoing expresses the understanding with The Curtis Publishing Company under which the undersigned acts.

Signed by.....

The advertising director of an important group of publications has expressed the attitude of most publishers who wish to conduct their businesses in a way that will meet the approval of intelligent advertisers and competent agents, when he says:

"During the last ten years—and the last five years more particularly—it has been emphatically borne in upon intelligent advertising men generally that the great need of all advertising interests is a readjustment of point of view and a readjustment of effort. With this has come great emphasis upon the necessity of doing everything possible to insure the success of the advertising. The development in the requirements of an advertising agent for definite tangible service to the advertiser has grown by leaps and bounds, and the end is not yet.

"The record of advertising failures, carefully investigated, indicates almost invariably a lack of proper conception of the conditions necessary to advertising success, or a lack of that service, which is necessary to insure success, or both.

"The high-grade publisher of the present day is not so seriously concerned about the promotion of new ad-

vertising, but is very seriously concerned about taking care of the advertising which already exists, knowing that the success of the existing advertising is the greatest promotive force possible in the development of new business.

"It is a serious responsibility to influence a manufacturer to change his entire method of doing business, to change his selling organization, the style of his package, even change the character of his goods, to fit into selling plans and a publicity campaign as outlined by an advertising agent. If the conditions are right, plans well laid, assistance conscientiously given, a substantial service is rendered not only to the advertiser but to the consuming public.

"Only meritorious goods can be advertised with permanent success. It is decidedly to the consumer's advantage to be able to identify an article of quality, to get it the second time, and to know what its value is. In conducting business only those principles which are fundamentally sound and right can endure.

"Any conditions entering into the relations of an advertising agent with an advertiser, which depreciate the service that the agent renders, must necessarily be detrimental to the interests of advertising generally and the interests of the advertiser in particular.

"The specific service which is rendered by an advertising agent to the advertiser in any given case cannot be outlined in detail without a knowledge of conditions surrounding the advertiser's business, as no two manufacturers or merchants have precisely the same conditions to meet. The service to be rendered by an advertising agent is to a large degree professional and based upon experience.

"The service which the publisher pays for in the dif-

ferential allowed to the advertising agent is necessarily limited. The development in the demand on the part of the advertiser and the desire on the part of the agent for a better and more extended service is, in many cases, carrying that service to a point where of necessity the agent should and does receive remuneration over and above the differential allowed by the publisher.

"The service rendered by the advertising agent comprehends much more than merely writing copy or other advertising literature or the superintendence of the making of illustrations and plates. According to our conception of real service, the advertising agent might render in one interview service worth, to the publisher and to the advertiser, more than the total of the full year's commissions. Were the service rendered by the advertising agent simply a matter of copy, there would be very little reason for his existence. The advertising agent, in consultation with the would-be advertiser who places before him an intelligent statement of the facts and conditions surrounding his business, may be able by reason of his particular experience with other advertisers to give him information and advice, in one short interview, which will save him thousands of dollars and set in motion forces which will bring a tremendous increase in his business.

"Before any advertising agent can be of much service to either advertiser or publisher he must have the facts showing the possible market for the goods under consideration. He must know the trade conditions, the attitude of the retail merchants and jobbers. He must have a knowledge of the special obstacles and difficulties that stand in the way of the advertiser. If these facts are not already at the command of the advertiser to place before the agent for consideration, the advertiser

should see that they are obtained for his consideration.

"In taking up an advertising campaign, there are a great many details to be considered in which the judgment and advice of the advertising agent are of vital importance. It may be necessary to change the form of the package; or to get up a trade-mark or change one that already exists. It may be necessary to create a new sales organization or to change an old one or to change the terms upon which the business has been carried on with either jobber or retailer. Or, it may be necessary to improve the quality of the product or to change the price. Consideration of all these things is part of the service of an advertising agent. It is his ability to enter into the solution of such questions as these that makes his service valuable to the advertiser and protects the interests of the publisher. These conditions are all preliminary to serious consideration of actual advertising.

"The agent must work out very carefully detailed plans for publicity, which fit into the activities of the sales organization. Among other things this involves the amount of the appropriation, selection of the media, the size and frequency of insertion. Dependent on this, follows consideration of the style of copy to be used, the type of illustration, and the preparation of the text, the working-out of follow-up plans to be used with the consumer, the retail trade or the jobber, or all three as the case may be.

"As the efficiency of the agent's service to the advertiser vitally affects the interests of the publisher whose space is used as a vehicle to promote the advertiser's interests (and more than mere space is sold—its influence and goodwill as well are involved), it is perfectly logical, therefore, that the publisher should pay the agent a differential when . . . he has rendered adequate service.

"It is on broad, fundamental principles that we wish to interpret our contract as to what is satisfactory agency service.

"There are many things that an advertising agent is liable to be called upon to do for an advertiser in the carrying-on of his advertising and selling campaign that cannot possibly be covered by the differential which the publisher allows."

When an estimate has been prepared as a part of a plan for an advertising campaign and submitted to an advertiser and approved, this is the amount that is billed to the advertiser for that space. The bills from the publications, however, are rendered at net, the commission being deducted, and are so paid. Usually a cash discount is allowed which, in the case of the magazines and some other publications, is three per cent., but this cash discount is passed on to the advertiser. Its object is to insure the prompt payment of bills. The work of an advertising agency consisting largely of service and dealing in a very perishable commodity, cannot be subjected to the strain of deferred payments. It is necessary to the publisher that the advertising agent with whom he deals shall be solvent, and in order to insure that solvency he offers a special inducement for the prompt payment of bills, and he even goes so far as to insist that both the agent and his client shall take advantage of this discount.

As can easily be seen, after a publication has gone to press with the advertisement in it, that space is not worth anything to anyone else. Therefore, if the advertiser does not pay it, it cannot be sold for the benefit of his account. It is a dead loss to the agent who is liable for its cost to the publisher.

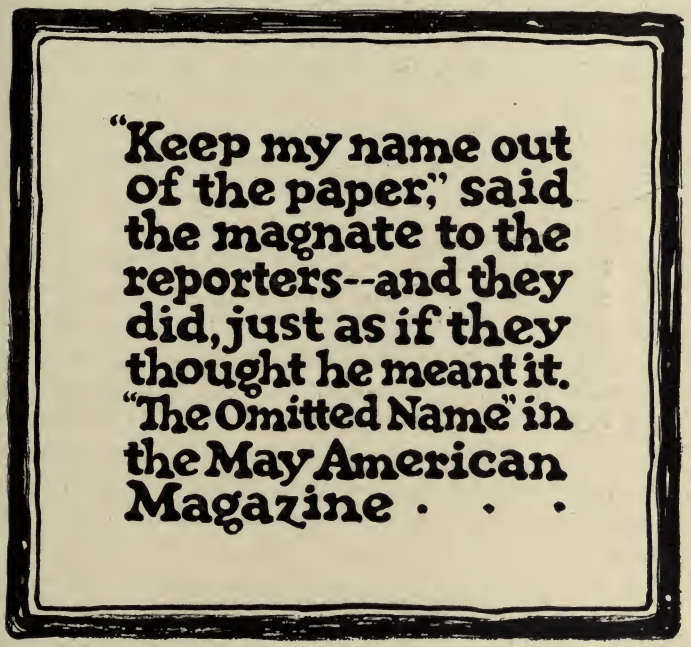
In the case of newspapers the discount is much smaller, and newspaper bills are by the very nature of the case carried for a much longer time. They are usually payable monthly, but as all the insertions for the past month must be checked up and verified before the bill can be sent to the client, it is usually about sixty days after the insertion of the first ad before the first payment to newspapers is made. Most agencies insist that for newspaper space they shall be paid first, before they pay the newspapers, as otherwise a very large capital would be required for the purpose of paying the newspaper bills.

The work of checking up the insertions, especially in newspapers, is a very complicated one, requiring careful attention. Usually the checkers are told what advertisements to look for and in which publications, but it is necessary for them to scan all issues of these papers to note not only the actual insertion of the advertisement and the amount of space that has been given it, but also its page, position, and whether it violates any of the terms of the contract, as, for instance, whether it is placed on a page with patent medicine advertisements. Also the checkers must frequently check all competitors' advertising. For instance, a man advertising a given article wishes to have his agency tell him just how much space the manufacturer of a similar competing article is using, so that there is a good deal of work to be done by the checking department all the time.

§ 12

There are a number of agencies which do not place business, and which are called "service shops." They

are not strictly advertising agencies because they have no real connection with the mediums in which the advertising is placed. They perform a very miscellaneous service—sometimes a very good one—in helping to plan



AMERICAN MAGAZINE HAND-LETTERED AD.—Hand-lettering with an appropriate, free-hand border. The omission of display, the white margin of space, made this particular series of newspaper ads very distinctive.

and prepare advertising copy of all sorts, not only for placing in mediums, but for distribution by mail. They usually consist of a group of two or three men, with some special ability, such as the producing of a particular kind of copy, or a special kind of designing, or

excellent typographical skill, all of which commodities are constantly bought by advertisers and by publishers. Some of them accept accounts in the same way as do the regular agencies, and when the plan of campaign has been completed it is placed through what is known as a placing agency—that is, an agency which does not render any service to its customer, and accepts contracts for placing at cut rates—for less than the regular commission. Some of these service agencies, as they are called, for lack of a better word, are stronger upon the art side than upon the copy side, while others make a specialty of writing copy.

There are also a number of advertising men, with more or less valuable and varied experience, who are not connected with any organization at all. They charge a fee for writing the copy for a campaign, just as a writer accepts a commission for preparing an article for a magazine. Some of these men do very good work and are highly paid for it. They range all the way from mere itinerant vendors of ads, chiefly to retailers, up to men who receive quite respectable fees for advice, counsel and a small number of carefully prepared advertisements.

Advertising has also produced other specialists. Several lawyers devote themselves exclusively to the intricacies of the law as it pertains to advertising, just as we have patent lawyers or corporation lawyers. One of these has written a valuable book, in two volumes, upon "The Law of Advertising and Sales,"[1] covering such important things as copyright laws, infringement

[1] Clowry Chapman: *The Law of Advertising and Sales.* This book should be read by all interested in advertising. It covers its subject broadly and considers advertising in other than its legal aspect.

of trade-marks, imitation of style of advertising, postal laws and other legal troubles which have been created by or grown out of the practice of advertising.

Advertising is attracting the attention of men occupying chairs in colleges and universities. Professor Walter Dill Scott[1] of the University of Chicago has written three books, in which the principles of psychology are applied to advertising tests, and Professor Hugo Münsterberg [2] has at least one book on another aspect of the same fascinating study. Professor Parsons [3] of the New York School of Fine and Applied Art has both lectured and written upon the principles of design as applied to advertising design.

These men are not perhaps sellers of advertising, but their work helps the practicing advertising man who has hitherto had little to do with the theory of his work as compared with its practice. There is at least one organization which makes a specialty of supplying statistics to advertisers. It will make any kind of an investigation pertaining to advertising, just as Dun or Bradstreet will make an investigation as to the financial standing of a concern, and render written reports. It also has a regular printed service which may be subscribed for at a fixed rate per year, which gives from time to time statistics and information valuable to advertisers and advertising agencies.

Another development of advertising work which possibly belongs under this heading is that of the advertising syndicate. These syndicates deal almost altogether with retailers. The theory is that an advertisement pre-

[1] Walter Dill Scott: *Increasing Human Efficiency in Business; The Theory of Advertising; The Psychology of Advertising.*

[2] Hugo Münsterberg: *The Market and Psychology.*

[3] Frank Alvah Parsons: *Principles of Advertising Arrangement.*

pared, say, for a jeweler or a grocer, and used in one city only, would be just as valuable to a jeweler or grocer in any town. These syndicates prepare all kinds of advertising, illustrated and otherwise, for insertion in newspapers and other mediums, or for distribution by mail, and, by reason of the large number of purchasers for each given advertisement, they are able to produce good copy and good designing at a relatively low cost, which brings them within reach of even the retailer who spends a very small amount upon his advertising.

Out of this have grown services of different kinds, some of them quite elaborate and expensive but of the syndicate nature. Most of them are for some one particular line or trade, such as shoes or dry goods or clothing.

Most national advertisers now offer good advertising services to retailers who sell their goods. Each of these things, however, will be more fully explained and defined in the chapter devoted to the retailer and his advertising.

§ 13

In order to relate them to their part in the work of advertising, the various mechanical trades which have to do with the production of advertising may be mentioned here.

First comes the printer—not the printer of the newspapers and magazines which, by their circulation, become advertising mediums, but the printer of advertising. To a great many advertisers he is a seller of advertising. The printer who supplies the hand-bill, or dodger, as it is called in country towns, not infrequently supplies the copy. Printers have found that it helps

to bring them business from advertisers to be prepared with suggestions for some kind of advertising that can be incorporated in the form of printing.

The next step comes naturally. The large printing houses have created departments of advertising service, and employ both writers and artists to produce advertising copy, which is then prepared in the form of booklets, folders, cards to be mailed, leaflets, envelope stuffers and other forms of small ammunition of advertising warfare.

The process engravers also belong in this category. Many of them have given especial attention to the production of advertising. The larger ones retain advertising counsel to help advise their clients, and many of them are experts in the preparation of process plates for use in magazines and newspapers, as well as for producing the finer sort of advertising printing. Many lithographers maintain a staff of commercial artists to suggest and carry out ideas for their customers.

Even the paper makers devote much thought to the manufacture of paper for advertising purposes. This takes the form of the invention of new stocks and surfaces, novel colors and other expressions of the paper-making art, intended especially to appeal to the advertiser for use in his own advertising printing. Many paper makers send out their samples of paper in the form of advertising products, to show how particularly well adapted they are, for instance, for the printing of half-tone cuts representing machinery or other manufactured articles, or to be embossed, hot-pressed, die-stamped or otherwise manipulated for the heavy covers of large catalogs and booklets.

A great deal of the work done by electrotypers is for advertising purposes, and even the bookbinder is called

upon because many advertising booklets and catalogs are bound in boards, cloth, or leather, and represent sometimes more individual outlay per copy than books intended for sale.

CHAPTER IV

BUYERS OF ADVERTISING

§ 1

THE buyers of advertising are all those who use advertising to sell either the products or the service which they have to offer to the public. The advertiser usually means a manufacturer of something that is sold in shops, the more rapid distribution of which can be brought about by advertising, but with the rapid application of advertising to so many forms of service which do not consist of a manufactured product, such as telephones, electric light, life insurance, transportation, a wider term is needed than "manufacturer," and for lack of a better one the term "buyers of advertising" is used here. They are one and all men who have sufficient faith to use advertising as a means of enlarging their businesses. They are buyers of advertising whether they buy it in a crude and primitive form from printers, lithographers, poster makers and others, or whether they employ the service of advertising counsel in the form of an advertising agent and enter upon a serious campaign which may last for years, and ultimately make their product a household word, known as a staple wherever such goods are bought and sold.

But the advertiser in the common speech of the advertising world is a manufacturer who either does or should advertise his product. It is safe to say that any

article which can be sold to the public can be advertised to that same public.

The wide difference in advertising attitude on the part of manufacturers is due to temperament. Advertising requires a certain state of mind: a confidence in the ultimate success of advertising; a belief in its basic rightness, coupled with a selection of intelligent help to carry it out, which qualities are so rare that really large advertisers are few and their success is commensurate with their faith.

§ 2

Years must elapse before a manufacturer can find out satisfactorily that advertising is a profitable investment. The reason for this is easily stated.

Take for the first example a man whose product is already sold in many stores of the country, and who has a tangible business without the help of real national advertising.

"National advertising" is used in this paragraph in the sense of an appeal to the public. The man may have used direct advertising to the retail trade, and, of course, every traveling man he sends out is in a sense an advertisement, but the trade he has comes from the demand created by the dealer himself who places the goods in stock, and who shows more or less enthusiasm about them, according to his friendliness toward the manufacturer, the real merit of the goods and the profit they yield to him.

The manufacturer feels that his business is successful enough to warrant the belief that if a greater number of people were familiar with his goods, a greater number would buy them. He adopts advertising as the

direct and natural method of reaching other customers of the dealers he has and all the customers of other dealers. He begins such advertising, of course, without relaxing any of his present methods of producing as much business as possible. If there is a growth in his business following the introduction of advertising, he naturally infers that the advertising has been of some help, but there is no way of estimating the exact amount of such growth that is due to the advertising. Every business under normal conditions and in normal times increases anyway. What proportion of this increase is the so-called normal increase, and what proportion of it is due to advertising, it is almost impossible to determine. The salesmen will claim some credit, not only for the larger orders of present customers, but also for the orders of new customers. The manufacturer does not know how much of the pressure brought to bear by people demanding his goods at stores where they are not sold, has induced the dealer to stock them, and how much is due to the missionary work of his salesmen in interesting new dealers. Then, in spite of the additional pressure brought to bear by his advertising, the times may not be so good, and his sales may not reach the normal of previous years or may not exceed it. Unless he has a deep and an abiding faith in advertising, he will infer that his advertising has not been effective. He may even feel that no advertising will be effective, and that he is better off without it.

Advertising history is full of such instances as this, and were it not for two groups of promoters—namely, the publishers of mediums and the advertising agents—whose wider experience has proved to them that advertising rightly applied is successful, and who also have self-interest as an inducement to keep advertising in

force, more manufacturers would abandon advertising just before the results had become sufficiently conclusive to be convincing, even in spite of the conditions described above. Conclusive results are bound to come in the long run, if not in the short one.

The advertiser who is known as a successful advertiser and who has become a permanent one, looking back over a given period of years and comparing sales with advertising expenditure, and who has also noted from time to time the evidence that he must receive from salesmen, from dealers and from the public, finds that he has created a certain asset in the form of goodwill, which is very valuable. To obtain this goodwill requires a large expenditure of money, very intelligent advice and a good measure of dogged pertinacity, but once acquired it is easily kept alive by advertising, and it soon becomes more valuable than any other asset the advertiser has. His plant, his process, his trained workmen, all rank second to the value of his trade-mark or his trade name, which to the public stands for a certain quality in goods, so much so that such a trade-mark could be sold to an entirely different company, and that company could easily step into a large business, provided it made as good a product.

This is the real ultimate object of every advertiser. Successfully applied and carefully maintained, all the operations of sale and resale connected with his product become easier, simpler and more conclusive. If he sells through the jobber, the jobber recognizes the large volume of sales created by the advertising demand and considers these goods important in his own transactions.

The dealer, from long experience, knowing that there is a quick and active demand on the part of the public, orders liberally, displays the stock attractively, and un-

consciously is influenced by the advertising to add his own personality to the goods. The traveling salesman finds the dealer in this receptive mind, secures his order more easily, for goods which are well known on both sides require no demonstration or argument, and the order is taken more quickly and becomes in time an established routine.

The salesman in the store finds his work made easier. The eustomer asks for the article by name, the clerk immediately finds it in the stock, and the transaction is reduced to its lowest terms. The public finds a certain satisfaction in asking for an article by name. These operations go on day after day and year after year, and bring about a close personal relation between the manufacturer and the user of his product.

§ 3

There is a personality, a responsibility, about advertised products which no unadvertised products can have, and the public is beginning to realize the safety in buying products thus indorsed. This ideal condition is one which every successful advertiser attains, and one which every prospective advertiser hopes to reach. It is the work of the advertising agent to bring this about for his clients, and in the case of prospective clients to use the experience of other advertisers who have been successful, to get the clients' confidence, keep up their courage and prevent them from stopping before the work can possibly bear fruit.

Since it is impossible for the advertiser to judge by immediate results, and since very few advertisers are competent to pass upon the real selling value of any

advertising campaign offered to them, it is manifest that the advertising agent must gain the confidence of his client before he can gain anything else. Realizing this, every effort has been put forth by advertising agents to deserve this confidence. They have changed themselves from mere hucksters in space to professional men, whose advice, based upon experience and study, now has the same weight with the manufacturers who employ their services as the advice of an expert chemist, an experienced electrician or a specialist lawyer.

The advertising agent has become a professional man by studying the underlying problems of advertising; by carefully collating the experience of himself and all other agents and the experience of his own clients and all other advertisers; by comparing the results; by employing special organizations to make investigations; by visiting territories in which goods are being exploited and watching first-hand the selling of these goods over the counters of retail stores; by applying various tests to the advertising as it appears; by carefully tracing sales effected through advertising, and comparing their number with sales effected in the ordinary way; by holding conferences weekly, monthly, yearly, with sales managers and salesmen, both to instruct them in the best method of applying the advertising and to find out from them conditions that exist in the selling field. By these means the advertising agent has qualified as a responsible adviser to his clients.

The advertiser, feeling this new force in advertising, gets a new confidence, is more wary in the selection of his advertising agent, and at the same time more trusting when he has selected him, and thus two of the great departments of advertising—the buyers and the sellers—are getting together on a basis which must ultimately

result in removing much of the uncertainty that exists both in the state of mind of the advertiser and in the actual results obtained.

§ 4

In thinking of the manufacturer as an advertiser, we include both the manufacturer who, by the use of advertising over a long term of years, is already an established user of advertising, and the man who is about to make his initial effort to try to increase his sales by advertising.

This latter type of manufacturer also presents two separate problems. He may be a manufacturer who, while new to advertising, is old to the business of selling his goods, and already has established a fixed trade through the ordinary channels of salesman-promotion and dealer—established demand, but he may also offer the more difficult problem of a manufacturer who is beginning to make an article which is as yet unknown and which has never been sold, and for which there is no proof that a market exists.

This article may be a new invention, or it may be a new form of an already established article. That is, it may be a new kind of soap, for instance, or it may be an entirely new cooking ingredient, such as a vegetable lard.

The advertiser or his agent must immediately consider whether the article to be exploited is intended to change the established habits of the people, or whether it fits in with present habits. For soap there is already a fixed demand. Soap is a staple. A new soap is still a soap. If, however, the advertiser has decided that a market can be made for a liquid vegetable lard to take the place of the solid pork lard used by most housewives

for cooking and frying, he must first determine the amount of inertia that will have to be overcome. An interesting and specific instance of this recently happened. A manufacturer decided that cotton-seed oil supplied all the cooking qualities of lard, but being a vegetable product was free from many of the disadvantages of an animal lard. He realized the tremendous inertia on the part of housewives, born of years of experience in cooking with lard. While it is true that the housewife will take lard and melt it in the form of a liquid before she uses it for frying and cooking, it was a question whether if lard, or any substitute for lard, were offered her in liquid form, she could be taught by advertising, or any other method, to use a substitute, even though it could be proved that it was better for that purpose than lard in any form.

A preliminary investigation by this manufacturer proved to him that it would be far easier to crystallize his vegetable oil into a product closely resembling lard in appearance, and then sell it to the housewife with the idea that she would melt it back again into liquid form before using it, just as she and generations before her had done with lard, than it would be to put it in the more logical and natural form of a liquid and teach her to use it that way. Even in the solid form, it required not only a large amount of advertising, but also a great deal of intensive work on the part of very competent demonstrators before any great number of housewives could be convinced that this new form of lard was better than the pork lard that they had been taught to use, as their mothers before them had been taught.

It would be impossible to cite all of the instances of this kind which have appeared in the last few years, but each new article which revolutionized methods of

housekeeping required very careful launching and very careful study of its possible effect upon the woman's mind, and where such investigation was not made, the results were frequently disastrous.

§ 5

Take the case of a certain dried milk. A manufacturer found that by a certain process he could take all the moisture out of milk, reducing it to a dry powder, without in any way altering the ingredients. This powder, by the simple addition of water, which was the only ingredient that had been removed, could be again converted into milk. This powder could be sold at a price which made it cheaper than fresh milk, and as in the powdered form it kept indefinitely, it had other advantages over fresh milk. The thing seemed obvious—there were so many good reasons for preferring this substitute. Yet, though backed by the power of a very strong advertising campaign, and assisted by competent demonstrators who proved, in the kitchens of the women, that this milk powder would make milk that had every quality of the fresh milk delivered by the milkman at the kitchen door, it was impossible, in the time and with the amount of money spent, to change the mental attitude of the housewife.

On the other hand, the vacuum cleaner, a radical innovation, and one that did away instantly with a great deal of the drudgery of housekeeping, was tremendously successful—so successful that it produced a supply which exceeded the demand. Many companies were hastily formed to manufacture vacuum cleaners, and manufacturers making other forms of goods added vacuum clean-

ers to their products, with the result that, while some of these companies have been successful, others have been wrecked, because the market has not expanded fast enough to take care of such an excessive supply of a new and generally expensive article, however great its merits.

These instances are given merely to show how many things enter into successful advertising, and how wide a field of investigation must be covered by the competent advertising agent, or by someone employed by the manufacturer, before a successful advertising campaign may be started.

The exploitation of each particular article has its own problem. The problems are as numerous as the advertising accounts. No book like this could begin to catalog them, to say nothing of describing them. But such experiences as these, which are familiar to all advertising agents, have the same bearing upon his work that decisions in lawsuits have for the lawyer. They are precedents. They serve either as models or warnings. It is the business of the advertising agent to know what has been done and what has failed, and to infer from that what he can do in a given instance. It is not enough that he should know that a certain plan has failed. He should know why it has failed. The plan may have been sound, and yet failed from a lack of attention at some one vital point. The experiences of advertisers are the talk of the advertising marketplace. The advertising managers of various mediums are each one familiar with many successes and failures, and many of them have shrewd reasons why they have been either successes or failures. These men are constantly in consultation with advertising agents and advertisers, and thus an exchange of experiences is established. It is important that the advertiser or his representative, either advertising man-

ager or agent, shall keep in touch with all these sources of information, as they all have a bearing upon his success.

Many new advertisers shrink from putting forward the best things about their business for fear the competitors will thus learn things they did not know, but it is safe to say that every advertiser is familiar with every method of every competitor before the public is. No advertiser should hold back any good selling argument that he has for fear that it will convey information to his competitors. If it is anything that will sell his goods, his competitors already know it, and if he omits that thing from his advertising, he thereby leaves out of it one thing that would make that advertising more effective, without having gained any advantage.

While the word "manufacturer" has been used to describe the advertiser, not all national advertisers are manufacturers.

There is a business which is more or less anomalous in the advertising world, but which is yet an important factor and must be reckoned with, and that is the business of the jobber or wholesaler.

§ 6

One of the effects of national advertising has been to reduce the importance of the jobber, and in many cases to eliminate him entirely. As soon as the manufacturer finds that advertising is effective in selling his goods, he chafes at the lost motion which comes from selling his goods through the jobber. He longs for the direct contact with the retailer, which makes it possible for him to get his goods sold right and to bring to bear upon the

dealer all the pressure from his advertising that he can. The jobber is a more or less mechanical unit, who buys goods in quantity from different manufacturers and sells them through his own traveling salesmen as they are demanded by the dealer. He very seldom puts any particular pressure behind any given line of goods, selling only what is demanded, and selling more of the goods that sell easiest. Of course, when an advertiser has established a demand, the jobber feels this demand and governs himself accordingly, but he does not help to bring this about, and is sometimes very reluctant to take the fullest advantage of it.

Nevertheless the jobber is valuable in some lines and absolutely indispensable in others. There are a great many staples upon which the profit is so small, and the quantity bought by each dealer so limited, that the expense of having traveling salesmen represent such a line exclusively is too great. The jobber, however, carrying a great many allied lines, can take from that same dealer enough orders to pay a profit over the salesmen's expenses.

Also, the question of extending credit to the dealer is too great a problem for many manufacturers. In the grocery business, for instance, the grocery jobber keeps a tight hand upon a great many small retailers who collectively represent a good-sized business, but who are individually too small and whose credit is too uncertain to be a safe field for the manufacturer.

So the manufacturer is deprived of any direct point of contact with the dealer who sells his goods. In many cases missionaries are employed. These men are not actual salesmen, but they call upon the retail trade, or upon a portion of it, and create an interest in the employer's goods. They call attention to the advertising

and show the retailer how he can take advantage of it, and offer him a special advertising service for his own use. These missionaries sometimes take orders, but in order not to antagonize the jobber, they do not turn these orders in directly to the factory to which they eventually go, but turn them in to the dealer's own jobber. This, however, is an expensive and more or less sporadic cultivation of the trade.

In business where the quantity sold to any given dealer is large enough, there is a strong tendency to leave out the jobber and sell direct to the retail trade. Many manufacturers sell to the large retail trade direct and leave the small trade to the jobber.

The jobber is an irritating factor in the channels of trade for another reason. He frequently poses as a manufacturer. Having a large force of salesmen in direct touch with the retail trade, he is able to put especial emphasis upon any particular article if he wishes to do so. Most jobbers have articles in their lines made up for them by manufacturers, with some special trade-mark of their own, and these goods they sell as their own, and assume the responsibility of the manufacturer without being really responsible for the production of the goods.

These jobbers also appear as national advertisers, exploiting such goods with their trade-mark, in direct competition with the manufacturer's goods; frequently in competition with the goods of the very manufacturer who furnished the goods for their private brand.

Of goods nationally advertised in various mediums, a certain percentage are not advertised by the manufacturer but by a jobber. Naturally, however high-minded the jobber may be, and however stringent the specifications which he gives to the manufacturer who makes the

goods for his private brand, he cannot occupy the same relation to these goods that the manufacturer does. Also, in many cases these goods are specifically designed to undersell some well-known advertised brand, in which case they not only sell at a lower price, but they are distinctly inferior. There is an element of dishonesty about jobber's private brands, and the same derogatory quality clings to the goods which are manufactured and sold under a dealer's private brand.

Particularly in the drug business there are many manufacturers whose sole business is producing goods upon which the druggist may put his own name and trade-mark. The same tooth powder, for instance, that is sold in one drug-store under one trade-mark, is sold at a neighboring drug-store under another trade-mark. Sometimes, but not often, the druggist really manufactures and sells a product of his own. Many druggists have acquired valuable formulæ from their experience in putting up prescriptions and now and then an enterprising one will put out a formula under a trade-mark and name of his own. Even in this case, however, he does not perform the actual operation of manufacture. A manufacturing chemist prepares the product for him, so that the product does not have the same standing nor the same careful and painstaking responsibility as does a proprietary article which is the sole source of income to some conscientious manufacturer.

§ 7

Retailers are also large buyers of advertising; large individually and large collectively. Some retailers—specifically a few department stores in the larger cities—

spend as much money in advertising in a year as many national advertisers. The department stores are by far the largest retail advertisers, and are followed closely by the retail clothiers.

The advertising of the best department stores represents perhaps the most efficient advertising that is done. It is efficient because in no other field of advertising are the results so quickly attainable and can the results be so surely credited to the advertising. This possibility of so quickly adjusting the advertising to the actual experience of the day before has brought about a degree of efficiency in department store advertising that is unequaled in any other kind of advertising anywhere. Nearly all department store advertising is intended to bring direct returns. That is, certain goods are selected, described, priced and offered on a certain date. The public comes on that date and buys the goods, and the net result of these sales is directly credited to the exact cost of the space used to bring about the result.

This is not true of all the advertising of all department stores. The better ones are always creating that indefinable something known as "goodwill." A certain amount of the space in the advertisement is not chargeable against any particular goods, but against the store as a whole. This space is used to exploit the policy of the store. It is a part of the service offered by the store, just as the delivery department, or the rest room, or other utilities which the store furnishes, which bring no direct return, but which create a pleasant impression upon the mind of the public. A notable instance of this kind of advertising is the signed editorial which precedes the more specific advertising each day in the announcements of John Wanamaker.

No very detailed description of the way in which re-

tail advertising is done can be given, because this way varies for the different retail lines, and also as the temperaments of the men producing it vary.

Retail advertising offers one of the most attractive fields for the advertisement worker that we have. The man who produces retail advertising is working with a live audience, from which results are quickly obtainable, and which offers possibilities of localization which no national advertiser can begin to approach. Two instances may serve to show the flexibility of this kind of advertising. One has to do with the fact that in towns of average size in this country there is a personal acquaintance between the retailer and his customers.

In a medium-sized western town there was a university, the president of which was well known to his fellow-townsmen. This president had a new baby which was of considerable interest to his fellow-citizens, one of whom was the proprietor of a retail toy shop. The president of the college bought a humming top for the baby about a month before Christmas, and explained casually in conversation that nothing he had given the baby had such a soothing effect upon it; the humming top could keep it quiet for hours. The young man writing the advertising for the retail toy shop worked this up in a more or less humorous advertisement, in which the president was quoted as having given an actual testimonial for the humming top. The result was an unprecedented sale of humming tops. The point to the advertisement was the fact that all the people concerned in it were so well known that it gave a quaint twist to the advertisement, which, of course, could not serve as a model for any other advertisement anywhere else.

On one of the busy streets of Chicago there was a men's haberdashery shop kept by a man named Tom

Murray. He was the kind of man who would never be called "Mr. Murray," and he used his personality in advertising his store very successfully. This advertising consisted of daily announcements written with a thick, blue pencil upon white paper and stuck upon the inside of the window-panes. The quaint humor, the human touch, the individuality, and especially the lack of any form of dignity and style in these advertisements, soon brought hosts of readers from the passers-by and ultimately resulted not only in a greatly increased business, but also in national fame for Tom Murray.

Here again is an instance of retail advertising which probably could not serve as a model for anyone else. It is temperamental, individual.

There are a hundred thousand retail stores in this country which have just such possibilities, which no book on advertising could suggest. It is this thing that makes retail advertising so fascinating. It offers possibilities that the more staid and circumspect announcements of the national advertiser cannot utilize or copy.

§ 8

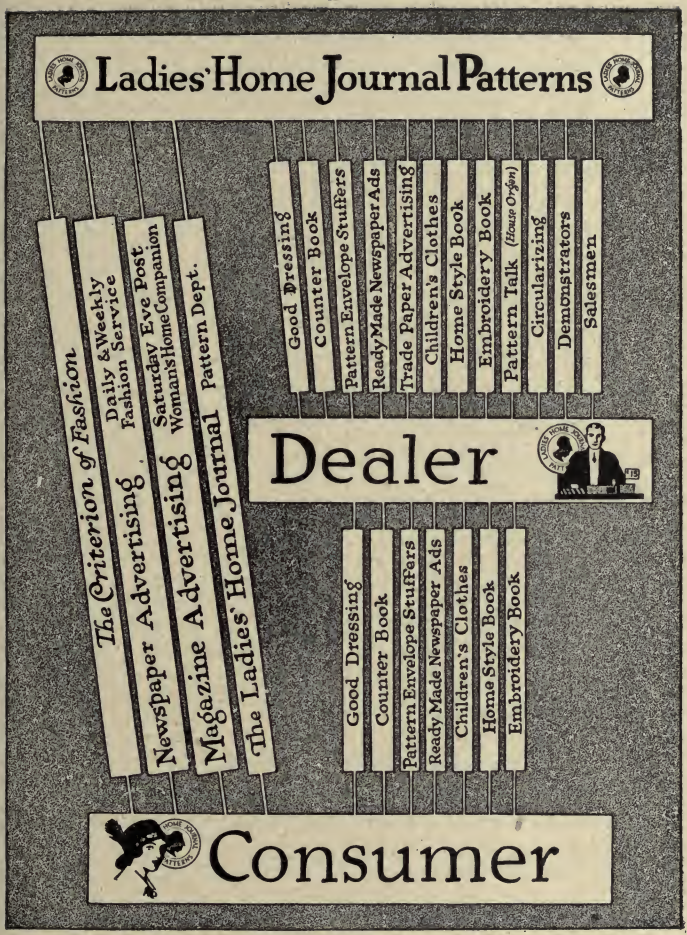
The work that the national advertiser is doing to help the retailer advertise better should not be overlooked. While the retailer has a great possibility in this advertising, it is an unrealized possibility. Only a few take advantage of it, and these few have been inordinately successful. The average retailer is not a very progressive business man. Not only does he not live up to his advertising possibilities, but he doesn't live up to his storekeeping possibilities.

The great problem in national advertising to-day is

the retailer. What shall be done with him? He keeps a store; he sells goods to people who come in and ask for them, but he so seldom is able to do anything to increase this natural process and make his business better, that he is a very poor ally to the national advertiser who sees in his town a larger market and endeavors to get it.

To bring the dealer out of this lethargy, to make him a better business man than he really is, the national advertiser resorts to a great many plans. The earliest and simplest was to furnish him with advertising to use in his own local newspaper over his own name. This has been carried so far that some of the best advertising appearing in local newspapers is advertising prepared for a national advertiser by professional advertising men and furnished free to the retailer. It usually includes both illustration and copy, and there is a certain smart snappiness about it that makes it as distinguished among the ordinary commercial advertisements in the local newspaper as an English soldier at a husking bee. But it is proverbially easier to lead a horse to water than it is to make him drink. It is easy to get up good advertising for the retailer, but it is hard to make him use it.

After the advertising has been prepared, various methods and plans are adopted to get the dealer interested and enthusiastic. The most direct method was to use the traveling salesmen, but here again was an obstacle. The traveling salesman knew nothing about advertising, and was very diffident about discussing it with his customers; so he had to be taught. Advertising schools for salesmen were held by various manufacturers, under the guidance of their advertising agents, and the salesmen were instructed on how to sell the advertising along with the goods. The advertising manager also built up a system of incitement, encouragement, cultivation, criticism,



HOME PATTERN CHART.—A sales and advertising chart intended, first, to explain the advertising plan to the salesmen, and, second, to make clear to the dealer just where he comes in on the plan made to sell the goods he carries.

emulation and commendation by which he coaxed, year after year, more space from the dealer for his employer's goods.

To the original outfit of newspaper ads have been added store signs, window cards, street-car cards, posters, envelope stuffers, catalogs, booklets, and nearly every form of printed matter that the dealer can use. This literature, conceived in a broad spirit, frequently contains as much advertising of the dealer's general business as it does of the manufacturer's goods. Every device of advertising art has been used to make this matter attractive and unusual. It is safe to say that any dealer in this country, no matter what line he is selling, can have for the asking an outfit of advertising matter which it would cost him several thousand dollars to produce for himself alone.

This matter is frequently put up in attractive portfolios, designed to fit the salesman's sample case, and in the hands of an intelligent salesman, it is frequently one of the strongest arguments for the purchase of the goods.

Making a Stationery Business Move . .

Crane's Linen Lawn

Crane's Linen Lawn is probably the best writing paper in the world. It will be advertised as such.

Two new features of this advertising should be especially noted by the dealer who sells Crane's Linen Lawn, or whose customers demand high-grade writing paper.

First, the advertising itself will have a new note. It will appeal to people of taste and refinement, who can appreciate such good paper as Crane's. The illustrations will be made by Frank Snapp, a well-known artist, who stands very high, and who is frequently engaged to illustrate the publications in which the advertising will appear.

Second, the list of mediums has been carefully chosen to reach just the people who like Crane's Linen Lawn and other Crane's Writing Papers best. This list includes practically every high-class publication in the country. The names of the publications and their circulations are found elsewhere in this portfolio.

This campaign is for the interest of every dealer who sells Crane's Linen Lawn or Crane's Writing Papers, and every dealer who appreciates the advantage to him of high-class trade—the trade that appreciates the best in stationery, calling cards, invitations and other things of that kind—should avail himself of the advantage of this advertising.

Crane's Linen Lawn

As it is done in Europe
In social circles where [illegible] are important new styles in writing paper [illegible] originate. Not all new ideas come from Europe, and not all new ideas are good. When they are both new and good, wherever they come from, they receive something from our own creative designers and are then expressed in some form of
Crane's Linen Lawn
the [illegible] writing paper
[illegible]
EATON, CRANE & PIKE CO.
New York
Pittsfield, Mass.

Drawing by Frank Snapp

This advertisement is the first of a series of ten advertisements to appear during 1914 in the list of magazines shown on the following page.

These magazines will carry the advertising of Crane's Writing Papers during 1914. Each one of them appeals to women of taste and refinement who appreciate and can afford to buy such stationery as Crane's Writing Papers. Their combined circulation is 2,670,000.

Crane's Linen Lawn and other Crane Papers

These booklets are sent to inquirers who write direct to the manufacturer about Crane's Writing Papers. They give samples of Crane's Linen Lawn, Crane's Kid Finish, Crane's Papier Ligné, Crane's Early Georgian, Crane's Gray Lawn and other Crane's Writing Papers.

When we get enough inquiries from a town where Crane's Linen Lawn is not sold, we try to secure a dealer in that town who will supply the demand. When you receive a letter from us saying that Crane's Linen Lawn has been inquired for in your town and cannot be bought, that means that our advertising is creating a demand there which some dealer should supply.

Street car cards for the dealer who uses street car space. The
shape for window

dealer who doesn't will find these cards the right size and
and store use.

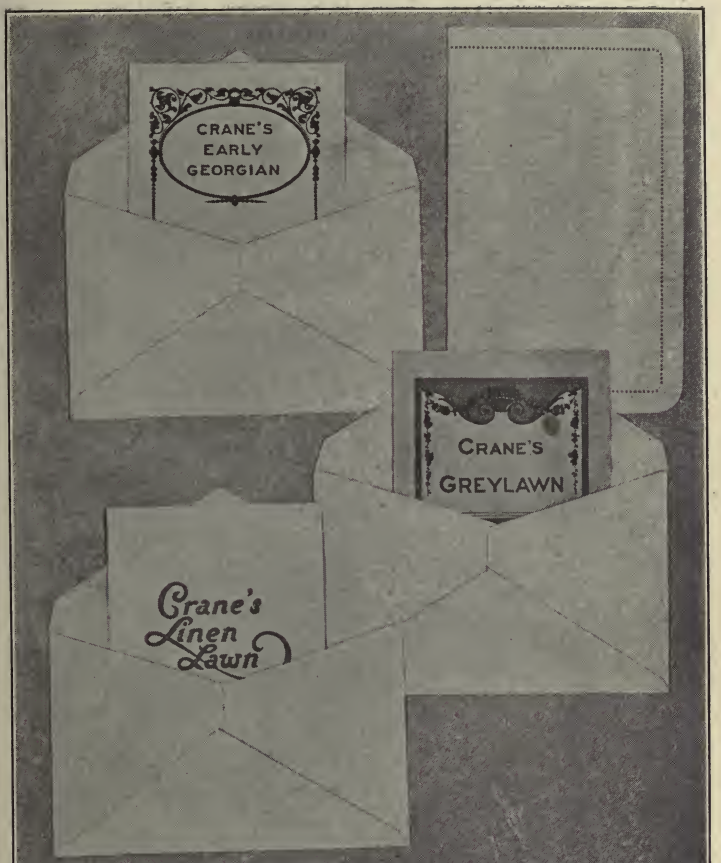
Two of a series of window displays for making your store win
together with an attractive showing of the goods, to build up
has is his own windows. When he shows in those windows
dollars' worth of advert

dows sell goods. Use the window card or street car card, windows. The cheapest and best advertisement the dealer goods that are nationally advertised, he puts thousands of sing behind his store.

The best of the new ideas in stationery
are expressed in

Crane's
Linen Lawn
Writing Papers

Window card to be used in connection with window displays of Crane's Writing Papers. There will be four window cards made during the year from the best of the designs drawn by Frank Snapp for the magazine advertising.



Booklets showing various Crane's Writing Papers furnished to dealers for distribution to their customers. You send out each month, under letter postage, bills to your charge customers. Without any additional expense you can enclose one of these booklets. You ought also to mail them regularly to your first-class mailing list—your charge customers—who will appreciate such good paper and can afford to buy it.

HIGHLAND LINEN

If you will let us help, we can make your Highland Linen business better than it ever was before. Highland Linen is already the most popular, the most widely sold and the most highly appreciated of any writing paper ever made. This is due to the quality of the paper and the advertising that has been done for it.

During 1914 it will be more strongly advertised than it ever was. Additional inducements will be offered to people to try it, buy it and write upon it and make it their regular paper.

The dealer who appreciates what this advertising will do for him and puts himself in line to benefit by it by carrying Highland Linen in stock, will soon find that people who come to buy Highland Linen because it is advertised will buy other things that he sells, and the result will be a busier store and a better business in all lines by taking advantage of the Highland Linen advertising.

Curl papers and writing papers

What would you think of an otherwise nice girl who thoughtlessly came down to breakfast with her hair in curl papers?

You wouldn't do it, but do you not often write a letter upon a hastily selected, inappropriate piece of writing paper because you have no writing paper in the house that does you credit? You think your friends overlook what is really a breach of good taste and propriety. But do they?

HIGHLAND LINEN

[The Writing Paper of the Household]

on your writing table, makes it impossible for you to go wrong on writing paper.

Carelessness in regard to correspondence is just as much a breach of good taste as carelessness in regard to personal appearance. You would not commit the latter. Are you equally thoughtful about the former?

All the fashionable sizes. Nine beautiful shades, white, pearl gray, Scotch gray, Swiss blue, harebell, le lilas, old rose, chamois, acorn. Sold wherever good stationery is sold. If you cannot find such a store, send 10c. to us for samples and name of a dealer who will supply you. Highland Linen may also be had with attractive colored borders or gold beveled edges.

EATON, CRANE & PIKE CO.

PITTSFIELD, MASS NEW YORK

Trade Mark

Drawn by C. D. Williams

First of a series of Highland Linen advertisements. Read this ad carefully. It has a new thought. There will be nine others like it. They will appear in the greatest women's papers in the world. The list is shown on the adjoining page.

The object of this advertising is to teach every woman to use better paper than she does. The better paper she uses the more she will pay for it; the more you will sell and the bigger your profit.

You can have the advantage of this advertising. It is for you. Make your business better. Read the advertising; get into the spirit of it and run your store to take advantage of it.

These publications, read by women and going into 7,000,000 homes, carry the advertising of Highland Linen. This means that into nearly every home worth while in your town the message for Highland Linen—for self-respecting writing paper—is being carried.

To every woman who answers one of our advertisements we send these samples of writing paper. If there is no dealer in Highland Linen in the town from which the inquiry comes, we take it up immediately with some dealer there to secure representation.

Copyright, 1911, by The Albert & Bean Co.

VALLA

(Illustrated in "The Chain-Marked Flower")

Posted by ALBERT STERNER

In addition to the advertising shown on the previous pages, we have another plan to increase the sale of Highland Linen. The Semi-Monthly Magazine is published as a supplement to newspapers in large cities having a combined circulation of 2,000,000. As a special inducement to get women to write for samples of Highland Linen, we are offering to each one a beautiful picture ready for framing. These pictures are by well-known artists, very popular with women, such as Harrison Fisher, C. D. Gibson, Howard Chandler Christy and others. By the number of women who write for these pictures (and we expect the number will run up into the tens of thousands) we will know the interest that Highland Linen has created. If you do not take advantage of it, you will be losing trade, to create which we have gone to great expense, and which it would pay you to handle. One of the pictures to be given away to women who answer the advertisement in this publication is shown on this page.

A special advertising campaign is to be conducted in Good Housekeeping.

If you are one of the stores that has declared for advertised goods under the Good Storekeeping plan of Good Housekeeping, you will know what this means. If not, we advise you to write to Good Housekeeping for a copy of Good Storekeeping, and read it carefully. A copy is shown here. The stores that have joined Good Housekeeping's movement to sell advertised goods of the best grade, and take advantage of the advertising helps, have made wonderful records. Read about them in Good Housekeeping's magazine.

Let us show you a box of

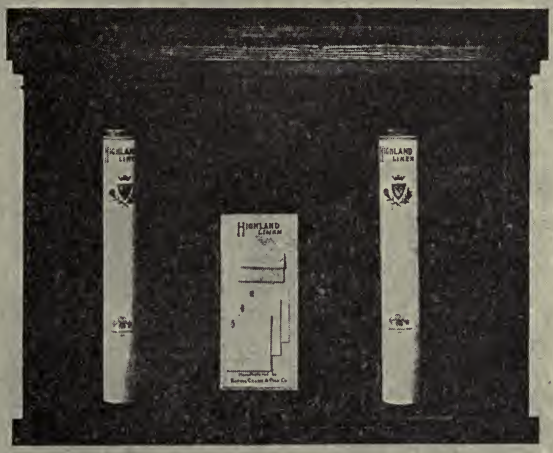
HIGHLAND LINEN

containing these Tokens

Highland Linen Anniversary Tokens.—We have adopted a plan for popularizing Highland Linen, which will probably make the biggest hit of any advertising plan that has ever been used in the stationery business. This plan consists of what are known as Highland Linen Tokens, little anniversary stamps which writers of letters will stick on the letter or on the envelope, in the same way that the Red Cross stamps are used about Christmas time. Each one of these stamps will represent a different anniversary or greeting. Nine stamps will be packed in a box of Highland Linen, and everyone who purchases a box of Highland Linen will get these stamps free. They will be as popular as the souvenir postal cards, but are much more artistic and will appeal to women of all tastes and grades.

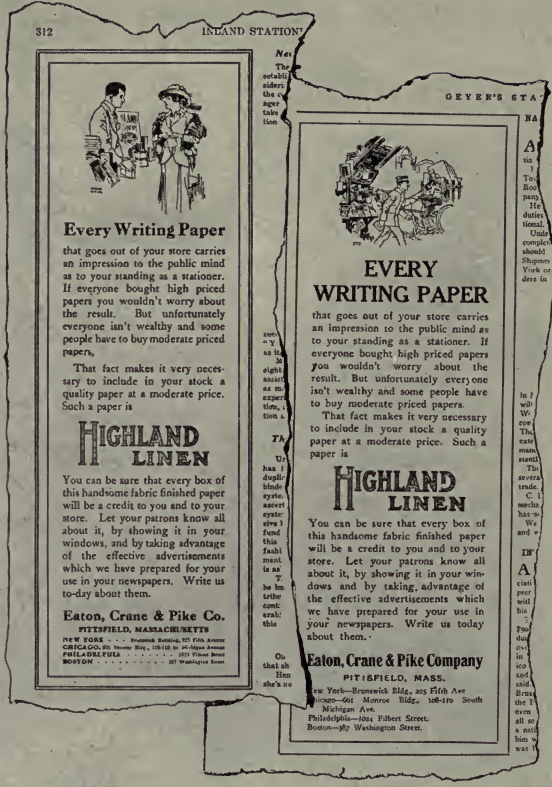
We show in the portfolio a sheet of these stamps, and we also show a window display card, with suggestions on how to take the greatest possible advantage of this strong selling plan. You should have in your windows, besides a display of Highland Linen in all its interesting styles and colors and sizes, the poster showing the Highland Linen Tokens, and also sample letters written and addressed, with the stamps affixed to them, to show your customers just what they mean.

If you will dress a window in accordance with the suggestion on the next page, you will feel immediate results from it and feel the effect upon your sales of Highland Linen.



Highland Linen Window Displays

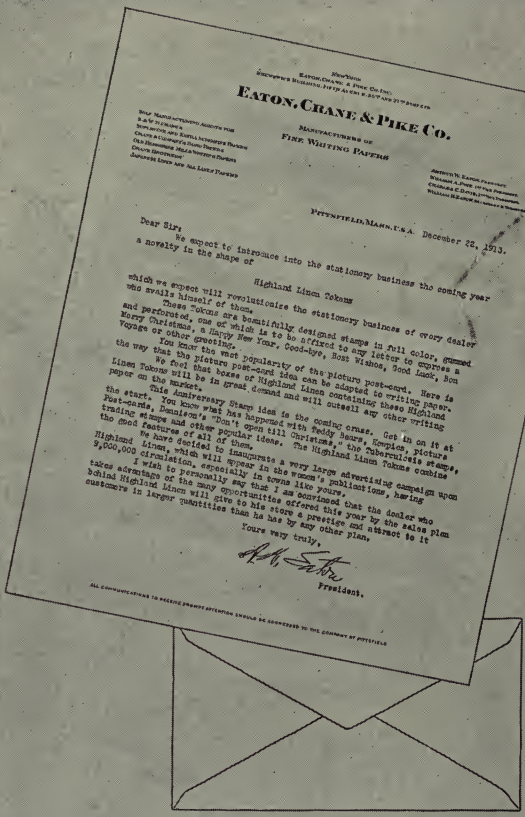
Your window is one of the best advertising mediums you have. You will increase your sales greatly if you keep your windows dressed with attractive goods yourselves. Here is some material for window displaying Highland Linen. A liberal and well arranged exhibit of the paper itself, showing the colors, sizes, different envelope flaps and colored borders, should be made with this material in the background.



Trade Paper Ads

We will use regular advertising in all the trade papers going to the stationery trade. It is not necessary to comment upon this as you will undoubtedly see the advertising in your own trade.

Making HIGHLAND LINEN the Habit



New York
Eaton, Crane & Pike Co.
Stationery & Building Papers
Eaton, Crane & Pike Co.
Manufacturers of
Fine Writing Papers

Pittsfield, Mass., U.S.A. December 22, 1913.

Dear Sir,

We expect to introduce into the stationery business the coming year a novelty in the shape of

Highland Linen Tokens

which we expect will revolutionize the stationery business of every dealer who avails himself of them.

These Tokens are beautifully designed stamps in full color, gummed and perforated, one of which is to be affixed to any letter to express a Merry Christmas, a Happy New Year, Good-bye, Best Wishes, Good Luck, Bon Voyage or other greeting.

You know the vast popularity of the picture post-card. Here is the way that the picture post-card idea can be adapted to writing paper.

We feel that boxes of Highland Linen containing these Highland Linen Tokens will be in great demand and will outsell any other writing paper on the market.

This Anniversary Stamp idea is the coming cause. Get in on it at the start. You know what has happened with Teddy Bears, Hospice, picture Post-cards, Dennison's "Don't open till Christmas," the Tuberculosis stamps, trading stamps and other popular ideas. The Highland Linen Tokens combine the good features of all of them.

We have decided to inaugurate a very large advertising campaign upon Highland Linen, which will appear in the women's publications, having 9,000,000 circulation, especially in towns like yours.

I wish to personally say that I am convinced that the dealer who takes advantage of the many opportunities offered this year by the sales plan behind Highland Linen will give to his store a prestige and attract to it customers in larger quantities than he has by any other plan.

Yours very truly,

A. H. Eaton

President.

All communications to receive prompt attention should be addressed to the company at Pittsfield

Personal letter from Mr. Eaton, asking for the united co-operation of the stationery trade in the country to make 1914 the best year for the stationery business in its history.

Highland Linen Tokens
to convey a special greeting in a pleasing way

Panama-Pacific Exposition Tokens
to lend added interest to an event of International importance

H

The Wri

Manufactured by EATON

Every dealer who uses street car space will appreciate a c
Highland Linen, tying up his own store with our great natio
will be good for a st

Write it on

IGHLAND LINEN

ting Paper of the household

CRANE & PIKE COMPANY

rd with his own name and address upon it to advertise
al campaign. If you do not use street car space, this card
re or window card.

Star List Ads

Every dealer should do some advertising. Advertising is the life of business. No dealer is too small to advertise in some way. Star List ads are supplied to Star List dealers who use newspaper space in their own towns. They furnish you with design and copy ready to run in your own newspaper space. They have many other uses. You can print them upon blotters or make folders of them and mail them. The main thing is to advertise. Advertise all you can.

Nothing will so quickly make business better as good advertising. We furnish the copy and designs with suggestions on how to use them.

Rice Leaders of the World Association

EATON. CRANE & PIKE CO.

BY INVITATION

MEMBER OF

Announcement

THE RICE LEADERS OF THE WORLD ASSOCIATION desires to announce its organization and the sterling qualifications which form its foundation. The object of this distinctive Association is easily explained. It has absolutely nothing to sell, but on the contrary, much that is valuable to impart.

It is organized almost entirely for educational purposes; to further the high and worthy standing of its Members; to further establish the sterling qualifications upon which their business is founded, and to render dependable information of the superiority of products of the highest reputation.

The Association is of severely limited membership, and composed solely of concerns that have won and held their title to supremacy, enjoying an unbroken and indisputable record for merit of product and honorable conduct of business. To become a member a concern must possess the following

Qualifications of Membership

HONOR	A recognized reputation for fair and honorable business dealings.
QUALITY	An honest product, of quality truthfully represented.
STRENGTH	A responsible and substantial financial standing.
SERVICE	A recognized reputation for conducting business in prompt and efficient manner.

Upon this foundation is based the insignia of the Association, marking highest business standing in name, product and policy. By becoming further familiar with such certified products, you will acquire a greater knowledge of products that have gained the esteem of millions of satisfied users.

For this great prestage there must be a reason. It is found not only in the quality of the product, but in the business policy of each Member, in having strictly adhered to the sterling qualifications and high ideals of business which constitute the foundation of this Association.

The Rice Leaders of the World Association

NEW YORK, U. S. A.

Announcement

The following concerns, by invitation, are Members of The Rice Leaders of the World Association

It is no secret that each concern who is a Member of our Association is a big business success and that its products have made it so, further bringing it to you now as a Recognized Leader of the World.

A further announcement of stupendous and world-wide importance, of great interest to all will appear in this publication in two weeks. This second message will carry exceptional opportunity for everybody. Watch for it.

The Rice Leaders of the World Association

NEW YORK, U. S. A.

$25,000.00 *In Cas Conte*

Turn Your Ideas Into Dollars

The Rice Leaders of the World Association has nothing to sell, on the contrary we are going to give you $25,000.00 in Cash as prizes.

Our object in paying this vast sum in cash prizes is to more thoroughly educate in Leading Products of the World, and to further establish the sterling qualifications of our members everywhere.

With this in view, we announce this mammoth $25,000.00 Cash Prize Contest, directly relating to the superior quality of our members' products.

These products have stood the test of time.

In determining what product to buy, look behind the label—consider the organization that produces it, and study its business policy. Few people do this, our Association has done it for you.

We are talking to you about these products just as your neighbor or any of our Members' customers would.

Only those concerns have been invited to membership in our Association whose products are authority for the best.

If you use any of these products, you know the satisfaction they give.

Enjoy the superior quality of products founded upon the sterling qualifications which constitute our exclusive membership.

To become a member of The Rice Leaders of the World Association, a concern must possess the following

Qualifications of Membership

Honor —A recognized reputation for fair and honorable business dealings.

Quality —An honest product, of quality truthfully represented.

Strength —A responsible and substantial financial standing.

Service —A recognized reputation for conducting business in prompt and efficient manner.

By Invitation the following are Members of "The Rice Leaders of the World Association"

h as Prizes to be Awarded in a
st of Merit and Ambition.

To Everybody:

$10,000.00

In Cash as Prizes for best

IDEA LETTERS

Let Your idea of the Superior Merits of any one line of our Member products such as may be used for an advertisement, published in the Newspapers, if desired.

And, Your acquaintance of NEW BUSINESS IDEAS pertaining to production or sale, in any branch of our Member business.

First Prize	$1,000.00	Tenth Prize	$100.00
Second Prize .	500.00	Eleventh Prize	100.00
Third Prize .	250.00	Twelfth Prize	100.00
Fourth Prize .	100.00	Thirteenth Prize	100.00
Fifth Prize .	100.00	Next 25 Prizes	50.00 each
Sixth Prize .	100.00	Next 40 Prizes	30.00 each
Seventh Prize	100.00	Next 100 Prizes	25.00 each
Eighth Prize .	100.00	Next 500 Prizes	5.00 each
Ninth Prize .	100.00	Total, $10,000.00	

SPECIAL — AWARD OF MERIT — TO EVERY PRIZE WINNER

[illegible]

Power and Riches Come from Ideas

Read Every Word of this Unusual Message.

It comes beyond the thousands of dollars in cash prizes, and allured opportunity to submit your best to these great contests, consider what it would mean to you, beyond a cash prize, to have your ideas accepted by such concerns.

Look for the window display of these products at your dealers; ask your dealer and friends about these products. An exchange of ideas creates new ideas.

Conditions:

[illegible]

To Dealers:

$15,000.00

In Cash as Prizes for best

WINDOW DISPLAYS

of our Member Products

Consider the magnitude of this opportunity. Nearly Five Hundred Cash Prizes.

Did you ever hear before of $5,000.00 in Cash being paid for one Window Display?

First Prize	$2,000.00	Tenth Prize	$250.00
Second Prize	1,000.00	Eleventh Prize	250.00
Third Prize .	500.00	Twelfth Prize	250.00
Fourth Prize .	250.00	Thirteenth Prize	250.00
Fifth Prize	250.00	Next 20 Prizes	$100.00 each
Sixth Prize .	250.00	Next 30 Prizes	50.00 each
Seventh Prize	250.00	Next 100 Prizes	25.00 each
Eighth Prize .	250.00	Next 300 Prizes	10.00 each
Ninth Prize	250.00	463 Prizes, Total, $15,000.00	

SPECIAL — AWARD OF MERIT — TO EVERY PRIZE WINNER

[illegible]

EXTRA PRIZE TO EVERY CONTESTANT

An album containing the first 100 prize winning window displays with each exhibition winner's name and address, will be mailed absolutely free to every contestant, after the cash prize awards are made.

The great value of this album to every merchant is the expert examples of up-to-date window displays, and valuable ideas now being brought together from all parts of the country. Such a book could not be purchased elsewhere, nor could a value be placed on it, as only made possible by such a universal campaign, embracing dealers and prominent in-put-varied lines of industry as outlined in membership. Our free album to the contestants in our album (the half tone printed, will cost retail $2.000.00, which the cost of the entire edition will represent a small fortune.

CONDITIONS —

Any display that contain the Association banner, which bears the Association Crest of Arms and complete membership, and be mailed free upon request, etc., etc., etc.

For Power and Prestige on Your Store

Four Best Prized Window Display Contest.

Your store window will become a magnet to all your customers and others, think of the many in your city who will enter the "Idea Letter Contest," and be interested in your window display.

Re-displaying products that hold their great supremacy because of the universal satisfaction they give, now forms the prestige of your store and the confidence of your customers.

The Rice Leaders of the World Association

ELWOOD E. RICE, Founder and President

NEW YORK, U. S. A.

BERKSHIRE
LINEN
FABRIC

AMSTEL

KARA
LINEN

Plan for Distribution of Booklets

Any dealer may have for distribution, once in six months, booklets bearing the dealer's imprint, in the following apportionments:

Kara Linen Highland Linen
Amstel Linen

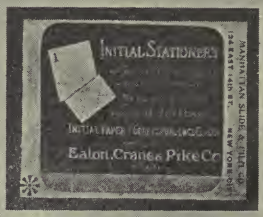
100	books	with	50	lb.	or	50	papeteries
200	"	"	100	"	"	100	"
500	"	"	250	"	"	250	"
1M	"	"	500	"	"	500	"

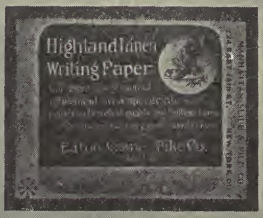
In case both pounds and papeteries are ordered, customer cannot have double quantity.

Papier Ligne Linen Lawn
Kid Finish Berkshire Linen Fabric
Grey Lawn Early Georgian

100	booklets	with	100	papeteries	or	5	reams
200	"	"	200	"	"	10	"
300	"	"	300	"	"	15	"
400	"	"	400	"	"	20	"
500	"	"	500	"	"	25	"

Dealers may have the entire assortment or any portion of an assortment at one time providing orders are placed for each line in quantities mentioned. Booklets must be asked for on orders covering necessary stock and *will be sent out only by request.*





Lantern slides by which the local merchants can turn to themselves the patronage created by the national advertising.

CHAPTER V

THE NECESSARY STEPS FOR MARKETING A NEW PRODUCT

§ 1

Perhaps nothing will give so clear an idea of all the various things that must be done before a new product or, for that matter, an old one, can be successfully launched by means of an advertising campaign as to take up in detail some of the steps that are necessary. There is not much difference as far as most of the steps are concerned between a new product and an old one, except that if the old one is to be a success, all of the steps must have been taken some time. Most of them may have been taken before the advertiser decides upon general advertising. His product will be manufactured and sold. It will have a name and a trade-mark, and will be wrapped or put up in some form so as to be easily recognized and fully protected.

Many advertisers bring their goods to the advertising market with poorly selected trade-marks, eye-straining wrappers and other of those necessary accompaniments of good advertising made a hindrance rather than an aid, so that considerable adjustment is required. Staples, such as flour, salt, shoes, may have attained a large sale as the years have gone by without being thereby ready for immediate advertising.

§ 2

Shoes, for instance, manufactured and sold through the usual channels of trade, require considerable preliminary treatment. While the process appears simple and is simple in case of a new shoe business, it is revolutionary when applied to an established one. Not only must a mark be decided upon far enough in advance of the advertising, so that shoes bearing the name and trade-mark shall be on sale in retail stores, but there is also required thorough missionary work to change the attitude of the shoe dealer prejudiced against trade-marked and advertised shoes. This prejudice is justified in two ways.

Selling shoes is the chief business of a shoe dealer, while selling shaving soap is not the chief business of a druggist. A druggist will stand for a number of trade-marked articles, because no one of them will make or break him. The shoe dealer feels that his whole business depends on shoes, and is jealous of the origin of those shoes. He feels that to put his name and local reputation behind a trade-marked shoe ties him up to a manufacturer who may or may not treat him right. There is a feeling among shoe dealers that not all manufacturers have treated them right in the past. They point to the chains of shoe stores which are bidding for the same retail business which is their livelihood. The manufacturer who runs these stores replies that the hostile attitude of the dealer drove him to it. He insists that he could not get an outlet except by running his own stores.

This discussion has no place here, but shoes have been selected to illustrate the fact that very few articles, whether they have been manufactured and sold for

years, or whether they are beginning to be manufactured simultaneously with the advertising, are really prepared for national advertising.

Nor must it be forgotten that a large part of this preparation consists of changing mental attitudes of jobber, salesman, dealers and clerks.

It is but natural for the manufacturer who has brought himself to the point of advertising to chafe under a delay of months or years. Usually a combination of intolerable conditions in his market drives him to advertising, so that when the time comes the situation is critical. Nevertheless he may lose all of his advertising money by being too precipitate.

§ 3

To go back, then, to the manufacturer who is about to use the long arm of advertising to reach after new sales and new markets, the first question to be decided is: "What markets and where?"

This is a big country whose people live under more different conditions of government, climate, religious belief, local customs and class distinctions than any other country in the world. There are eleven states where the sale of liquor is illegal. There are many more states where the sale of cigarettes is illegal. There is one state where plurality of wives still exists. In a dozen states women vote. In the large cities concentrated wealth has produced social distinctions equaled only in a limited monarchy. In smaller towns a condition of democracy still prevails.

When a manufacturer seriously considers as customers a hundred million people living so many different

kinds of lives, it is certainly wise to give a great deal of thought to the kind of goods he should make, the name by which he should call them, the package in which he should wrap them, the price at which they should be sold, and the sort of advertising through which he should appeal, before he spends money upon this form of selling goods.

Looking at this country merely from the point of view of size or extent, there arises a very serious problem—distribution complicated by varying freight rates. If the factory is located in the East, every mile added to the haulage of the goods must be paid by someone—by the manufacturer, by the dealer or by the consumer. An entirely different scale of prices prevails on the Pacific Coast from what obtains on the Atlantic Coast. From five to fifteen cents is added to the price of well-known staples, such as foods, drinks, bottled waters, writing papers and other articles of daily barter and sale. This is a recognition of the fact that these western states are far from the market and goods must be sold upon a more liberal basis. In putting a price upon an advertised article this must be considered. Equalizing of the price is one of the great problems of national advertising which recognizes that no specific item of a detailed description is so illuminating as the price. This, however, is a little beside the question of the existence of the market.

Two questions must first be asked, and the answering of them sometimes takes weeks and months of investigation.

"Will the people buy such an article?" and "Have they the money to pay for it?"

South of Mason and Dixon's Line are large tracts of country inhabited by people too poor to pay for any-

thing except the necessities of life. Even then, these people have money only once a year; namely, when the cotton crop is harvested. The local dealer carries them on his books until the period for collecting accounts comes, and the manufacturer must work in sympathy with these conditions.

Makers of flour find that a patent flour of exceeding whiteness is demanded in some districts, while whole wheat flour is more popular in others; while makers of soap find that a difference in water makes a difference in soap requirements. Canners of beans learn that the bean ideal in Boston is not the bean ideal in Galveston.

There was a time when the manufacturer spent his money in liberal advertising with the idea of crushing down local prejudice as with a steam roller. Sometimes this worked, but it was expensive. To-day advertising costs more and accomplishes less than it did in the past, and instead of riding rough-shod over an obstacle, the manufacturer studies it with the idea of getting around it, either by removing the prejudice or catering to it.

For nearly all staples a market exists. Shoes, clothing, hats, collars, shirts, foods and building material are all demanded and demanded pretty generally all over the country.

In wearing apparel the question of style is obtrusive. The maker of anything affected by the whims of fashion must first ask himself, "What is style as applied to a large market?" and then give to these people style from their point of view. This does not always mean the exclusive style of the favored few with means of access to real style authorities, but it does mean some reflection of these style ideas.

Advertising has brought people in this country close

together, so that in both men's and women's garments more real style is offered to-day than even a few years ago. Advertising has been an educating factor in this as in other things.

The manufacturer of a certain collar by use of pictures of correctly dressed young men has had a wonderful influence upon the style taste of the country. Half a million dollars a year spent with the sole idea of teaching young men good taste in dress, simply to enhance the setting of a collar, has not been without effect. Not only is that collar safely entrenched as an essential part of the well-dressed man's attire, but the makers of hats, ties, clothing and shoes have all benefited thereby.

§ 4

The methods of making such investigations are as varied as their subjects. Reports of salesmen make a good starting-point. They reflect the dealer attitude, which in turn reflects the consumer attitude. It must not be forgotten, however, that both salesman and dealer are cogs in an old-established machine. They run in certain grooves and are not so valuable in reflecting new conditions and new attitudes.

Better still is the work of the real investigator: the man who collects and classifies facts as automatically as an adding machine. Such a man should be without bias. He reports what exists and deductions from these facts are made in accordance with the law of averages.

The thorough and searching work done by the Investigating Bureau of the Curtis Publishing Company is dwelt upon in a previous chapter. It is a well-considered attempt to carry out on a large scale and for all lines

of business, what each manufacturer must undertake for himself along some specific line.

Experienced shoppers sent to different cities to feel the pulse of the stores is the best method of getting a glimpse of the face that the store presents to the public.

The value of an outside impression to the manufacturer of the goods cannot be overestimated. The maker of the goods generally looks at them from the wrong angle, and all in his employ are affected by his mental obliquity. A man with a mind trained for getting at the facts—the real, basic, fundamental, essential facts—going through a plant, studying the goods from every angle, will develop selling points overlooked by the manufacturer and his assistants.

All these lines and many others growing out of peculiar conditions are followed, results tabulated and the whole considered from the point of view, first, of determining the market, and second, of preparing the advertising that will influence that market.

The investigation of the attitude of the trade toward the goods is a part of this work, and is the second step necessary before a line of advertising is written and placed.

This has been touched upon earlier in this chapter, and all these things lead up to the elimination of obstacles and the success of the advertising.

An obstacle has been foreshadowed in the hostility of shoe dealers toward advertised shoes. It may be said that in a general way all retailers are hostile to advertised goods. This hostility has been worn down by the actual experience of dealers who find their expense of doing business reduced, because advertised goods are bought and sold with less friction, less wear and tear on the sales force, less expense and less time

consumed and greater ultimate satisfaction of the purchaser.

§ 5

Price, or rather the profit that a fixed price gives, is another obstacle. Almost the only way that a manufacturer who does not advertise can compete with a similar article advertised is by making a cheaper article and selling it at a price which offers a greater margin of profit to the dealer. The dealer, being short-sighted but human, will frequently lend influence to an article that yields greater profit, overlooking the drawbacks and disadvantages which such sales are bound to produce.

The fixing of a price which will prevail over the entire United States is a greater obstacle. There are several ways of meeting this. One is to have a variable price. Advertisements frequently mention that a certain article is sold in the stores at such and such a price, except on the Pacific Coast. Sometimes a higher price is mentioned for these far western states. Sometimes the manufacturer prepays all freight. Large businesses with great distribution establish their own warehouses or jobbing centers. This is decidedly the best solution if the business is big enough to justify it, but naturally it requires a large volume to support such an expensive plant. If an Eastern manufacturer has a warehouse in Denver or San Francisco, he can ship in carload lots, thus taking advantage of the lowest possible freight rate and prepaying this freight himself. Then retailers within a short radius of this center buy under the same trade conditions as dealers in the East who are near the factory.

§ 6

The name by which the article is to be known is far more important than many manufacturers realize. Successful advertising will ultimately make that name a part of the daily language of the people. Surely few words in our language are more familiar to us than "Sapolio" or "Pianola." It may be set down as a simple rule that the name of the article should be as descriptive as possible, capable of being protected by the copyright laws, easily pronounced and easily remembered. It is very hard to get a name which has all of these qualifications. "Kodak" and "Uneeda" have all but the first. In the attempt to give a description of the article in the name many advertisers are led far afield, and the result is a monstrosity difficult to remember, still more difficult to pronounce, which clings to that article as long as it lives; a dead weight requiring just so much additional advertising power to stamp it upon the minds of a fickle and already overburdened public.

By a peculiarity of our copyright and patent laws, a word in common use in the language cannot be protected. "Ivory Soap," for instance, is protected only by equity. That is, the courts recognize the long use of the name "Ivory" as applied to soap, and would decide against an infringer, but no copyright or patent can be obtained for such a name now.

This condition has produced a flood of coined word names, some of which are ridiculous.

Nit-in-a-nu-way	E-Z
Iwanta	U-All-No
Tuec	Necco
Olus	Nabisco

Ansco	Amoptico
Reprus	Tiz
Sealpackerchief	Shac
Excello	Hajoca
O-Cedar Mop	Fits-U

are all examples of sound and sense sacrificed to a strained originality. A common form of name is to take the initials of the corporation name, producing such words as "Nabisco," "Esco" and so forth. The best judgment still favors the manufacturer's name followed by the name of the product, of which "Baker's Cocoa," "Williams' Shaving Soap," "Dixon's Graphite" and "Mennen's Talcum Powder" are examples.

Numerous legal decisions have upheld the prior right of such a manufacturer to the use of his own name applied to his own product. In the famous Baker case the courts barred a man whose name actually was "Baker" from calling his product "Baker's Cocoa," it being apparent that this was a barefaced attempt to trade upon the reputation of the original Baker's Cocoa.

§ 7

Name and trade-mark are more or less involved with each other. Sometimes the name and trade-mark are the same. Frequently a distinctive form of lettering of the name is the trade-mark. Almost equally often the trade-mark is a separate device, and is used both in connection with the name and otherwise. Frequently the trade-mark is older than the name, and is added on to pin up the established goodwill with the newly named product.

Big Ben

JELL-O

COMMUNITY SILVER
BEST PLATED WARE MADE

Welch's
The National Drink
Grape Juice

Packard

Chickering
Pianos

Crane's Linen Lawn
[THE CORRECT WRITING PAPER]

Kodak

STEINWAY

Bon Ami

zinc

O-Cedar Mop
Polish
(Reg. U. S. Pat. Office and all principal countries)

AMERICAN RADIATORS & IDEAL BOILERS

Williams'
Talc Powder

CREX
Grass Carpets and Rugs

QUAKER LACES

COLGATE'S
SHAVING LATHER

TRADE-MARKS.—A characteristic style of lettering is frequently used to give continuity and individuality to advertisements.

Sometimes the advertising agent beginning advertising with an old trade-mark is compelled to tinker and

ORIGINAL GORDON HOSIERY TRADE-MARK

polish up the mark which is an unpleasant, carelessly drawn, unprepossessing mark made in the early days of

NEW GORDON HOSIERY TRADE-MARK.—The original trade-mark of Gordon Hosiery redesigned to bring it more in the spirit of modern taste in these things.

the business before anyone realized the importance a trade-mark could attain under the influence of advertising. Frequently this is done so carefully and through

such gradual changes that the public is led along the same path and does not realize that the final form of the trade-mark resembles very little the original form. The old mark for Gordon Hosiery, made with a marking brush in a style very popular thirty years ago, is shown here together with its present form after having received the loving attention of a skilled designer.

When an advertising agent has the opportunity to

KIRSCHBAUM "CHERRY TREE" TRADE-MARK

create a name and a trade-mark, taking into consideration all of the future possibilities of that mark in connection with advertising, stationery, literature, and the application of the mark and the name to the goods, the results are in themselves a kind of advertising which materially helps the other forms of advertising to which it is joined.

The creation of an appropriate mark offers so great a possibility to the combination of imagination and business shrewdness that it should never be left to haphazard, snap judgment.

The little cherry tree designed by George Dyer as the permanent trade-mark of Kirschbaum Company, the manufacturing clothiers, is an instance of such cleverness because "Kirschbaum" translated means "cherry tree." "Cherry tree" is associated in the American

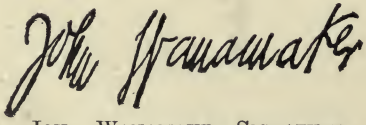
mind with unhesitating honesty, and a tree of any kind is the typical symbol for growth. The mark as made is an interesting spot in the advertising wherever used.

In an entirely different way the adoption of the signature of Thomas A. Edison as the trade-mark of his allied manufacturing interests is a good point, partly because the name of the great inventor has a certain advertising value in itself, and partly because a signature has a personality. It is not often that a business that is ad-

THOMAS A. EDISON SIGNATURE

vertised is owned and controlled by a man who is himself the subject of as much newspaper and magazine copy as Mr. Edison.

The idea of the personality of a signature has been used to the utmost by John Wanamaker. A series of great department stores are benefited when associated with a single individual. The use of the name "John Wanamaker," even though it represents an incorporated



JOHN WANAMAKER SIGNATURE

company, when supplemented with Mr. Wanamaker's own signature as the typical trade-mark of the business, gives customers a sense of personal touch that they could not possibly have or feel, say, toward the Incorporated Dry Goods Company or something like that.

Reg. U. S. Pat. Off.

TRADE-MARKS.—A few of the many trade-marks that have been made known by advertising and serve to identify the goods.

The subject cannot be exhausted. Only the possibilities can be suggested. Enough has been said, however, to show that the creation of the trade-mark is a very important step toward the impression that the advertising is to make upon the public.

A similar story attaches to the well-known Iner-Seal mark of the National Biscuit Company. This was originally a mark of an old Italian printer, but in the last hundred years it has been used by Lloyd's to mark seaworthy vessels, and is called the Plimsoll mark. With this idea in mind it was adopted to distinguish the air-proof, water-tight package of the National Biscuit Company. While it is just as good for the purposes of a trade-mark whether this story is remembered in connection with it or not, to a great many people there will be an added interest in knowing the story of its origin.

§ 8

The next step which the prospective advertiser will take in consultation with his advertising agent is the preparation of the package. The package technically is the form in which the goods reach the consumer. In many kinds of goods the package is non-existent. Shoes, for instance, are usually delivered in a shoe box bearing the name and address of the retail dealer. The only identification possible in the case of shoes is the mark upon the sole, the lining or the strap of the shoe. Clothing bears a label inside the coat or the pocket. Hats have labels either in the crown or on the band. So with gloves, shirts and other articles of wearing apparel. The collar manufacturer, although his collars are usually sold apart from the box, acquires a distinctive box which

is the package and which gives the advertiser's own atmosphere to the shelves of the dealer. It is easily possible to conceive a development whereby a suit of clothes will be put up in a dealer's box by the manufacturer and bearing his label, and shoes likewise, but these are developments which will come gradually, as they conflict with long-standing, established conditions in the trade.

Other articles, however, being more or less new, have possibilities in the package which shrewd advertisers, or the agents, have been quick to realize.

The advertising of Big Ben Clock has probably reached everyone who reads these pages. Not the least interesting part of this advertising is the very attractive box in which the clock is sold, and which the dealer uses both as window display and for delivering the clock to his customers.

Big Ben Box

Proprietary articles, talcum powder, shaving soaps, toilet soaps, dentifrices, as well as a great many food products, require a carton or can to preserve their contents. This carton or can in the hands of a skilled advertising designer becomes one of the units of the advertising campaign.

§ 9

Package possibilities are but little realized, and only when an advertiser gets in touch with a creative agent does he secure the maximum advertising advantage from his package.

Many products have been put up and sold in conventional containers for some time. Few manufacturers realize the advertising possibilities of these packages.

Containers are usually pasteboard, tin, glass or cloth. They are susceptible of treatment by printing, lithographing or other processes. This affords a practically unlimited opportunity for giving the package a distinctive dress, without additional cost.

Little thinking has been done along these lines. The original manufacturer accepted the device gotten up by his lithographer or manufacturer of containers. This design became the standard. It was copied by every other manufacturer in that line.

Now and then some manufacturer suddenly asks himself whether his package must necessarily be so, and introduces some new treatment which is good and, therefore, successful. So from time to time a package breaks loose from the "all-look-alike" bunch and asserts its individuality. Still all of the great commercial lines, underwear, hosiery, canned vegetables, toilet articles, crackers, preserves, pickles and other things—many of which should make an appetizing appeal—are suffering from an attack of violent conservatism.

In this sort of work most manufacturers are chasing each other around in a circle and keeping within the limits of that circle—a small one—and losing all of the great possibilities that attach to the inviting package.

There is a small, barren island somewhere off the coast

of Ireland which produces neither crops nor livestock. Some inquisitive tourists asked how the people lived. The reply was that they did it by doing each other's washing.

So it is with these manufacturers. No new ideas are

WILLIAMS' HOLDER TOP BOX

injected into the patterns for their packages. They are produced by copying each other's.

The right way to design a package for a given article is to start as if that article had never been put up in a package before. Find, first, the best material from which to make the package; second, the best shape or form in which to put it. Then ask how to decorate that package so as to suggest the spirit of the goods it contains.

The package should be considered as it will stand on the shelf in the store where it is sold. Its effect individually and in mass should be noticed. More than all, it should have a certain touch which appeals; the sort of touch which is recognized by everyone who sees it but which is very difficult to describe.

§ 10

Among the soaps put out by a certain manufacturer was one which bore the name of Brier Rose. It was never advertised but it was sold to department and other stores where, piled up in pyramids on the notion counter, it was sold for ten cents a carton of three cakes. Its carton was no better and no worse than that of the average rococo-kokomo style which has laid its blasting hand upon nearly all soap and other toilet packages. A certain satisfactory sale resulted from it every year. The manufacturer asked an artist with the advertising instinct to make a new carton for it. This artist neglected to look at all the other cartons that had ever been made for soaps. He simply considered the size and shape of the carton, the possibilities of the color printings allowed him, the suggestion of the name "Brier Rose," and he made a package which was in its simple and humble way a work of art. To make a long story short, this soap in its new carton and new wrapper, without any advertising and without any additional exploiting, sold, under the same old plan, treble its original sales in a short time. How about product itself?

The Crofut & Knapp Company, realizing that a bandbox has considerable superficial area susceptible of advertising decoration, had made for their New York store,

Designing of Packages.—A group of hat boxes in a new spirit, designed for The Crofut and Knapp Company.

Dobbs & Company, a band-box surrounded by a full-color painting of that stretch of Fifth Avenue which contains their store. Immediately that band-box and the hat it contained were lifted as far above the sky-line of ordinary band-boxes and ordinary hats as the Woolworth Building is lifted above the sky-line of New York.

§ 11

These instances cannot be multiplied indefinitely because there are not many of them. In spite of the tremendous advantage given to a product by making its package part of its advertising, manufacturers, backed up by their salesmen, hesitate to make a change. They even hesitate when bringing out an entirely new product to depart from the traditions of package marking in that line.

The German designers are giving attention to the appearance of commercial packages with interesting results. Leading artists do not hesitate to devote their talents to this humble field. Some of the containers used for biscuits, chocolate, beverages and other articles are reproduced here. Only a faint idea, however, can be gathered of their attractiveness from these one-color reproductions, because color played a very important part in the handling. Even in the black-and-white of the half-tone it can be easily seen that each of these packages has an individual appeal of its own.

Take a handful of American packages—chocolates, breakfast foods, biscuits, teas or anything else—and lay them down on a counter and place any one of these German packages in the midst, show them to any unsophisticated, untutored mind and that mind will in-

stinctively and unconsciously select the German package before all the rest.

That should be the effect of every package. It should invite picking up, it should invite inspection, it should invite sampling its contents.

One can company manufactured enough tin cans last year to reach six times around the world. Just think of the wasted advertising space on the outside of these tin cans. Just think of the ugly, uninviting, tasteless cans of tomatoes, soups, fish and fruits that are sold over the counter every year. If their contents were as insipid as their outside treatment, they would never sell. Why shouldn't a vegetable can look as good as its contents? Why should it not be its own best advertisement? Why?

Simply because ninety-five per cent. of the manufac turers of this country lack business imagination, and the other five per cent. are bound hand and foot by tradition.

Let me mention here the Alighieri Soups, the beautiful can for which was designed by W. A. Dwiggins, inspired by Hogarth. These soups are not advertised, but no one can ever forget the attractive can.

Recently a cracker company making excellent crackers brought out a package for a popular-priced biscuit which was so close an imitation of the package for a similar popular-priced biscuit of another large company that some legal wrangle was involved. The point, of course, was that it was a breach of business ethics to imitate a competitor's package and thereby hope to sidetrack some of the publicity given to the original package. From my point of view, this is immaterial and beside the question. The real, grievous crime of the second company was not in imitating its competitor's package, but in imitating anything that so little realized the possibilities of a package as the original package.

When you go into a German restaurant, a little tray of cartons of crackers and biscuits is set upon every table. These are individuals—just enough for one person. They cost a few pfennig, and almost anyone who is not blind would buy them for the sake of the carton alone, regardless of the contents. There is something so irresistibly inviting about these cute little packages—yes, "cute" is the word—that it doesn't make any difference whether they contain spice cakes or Rough-on-rats; it is the package you want.

The same process that is now putting the hideous, repulsive, commonplace and stultified designs upon tin, paper and pasteboard, could produce packages like these, or even better, if the advertising brains of the country were directed toward this profitable and possible field of publicity.

No one who believes in and practices the modern advertising idea can fail to be made ambitious for the practical possibilities of the American package after leaving an exhibit such as represented by the German packages shown here and gazing into a shop window containing heaps of garish and bizarre cartons, labels and packages. The matter is not by any means one of taste alone, but of practical results. It has been well demonstrated that really good art does not lack appreciation and response. Instead of being last to receive the touch of high-grade advertising ability, the package invites first consideration.

§ 12

The embryo national advertiser, then, having studied his market, lined up his trade, secured a name and trademark, put the proper package on his goods, is ready to

Group of German Packages.—Some of the packages and containers used by German manufacturers. The originals were much more striking, owing to the use of color.

begin his actual advertising campaign. This is the point at which too many manufacturers begin, to their own loss and the serious detriment of advertising.

Our ideal manufacturer who has been shrewd enough to secure an intelligent and creative agent, has taken all these steps, reasoned properly on the information secured, and created an article which, from every point of view, is desirable, and then his advertising agent prepares the plan.

Earlier chapters dwell on this phase of the advertising agent's work.

We can assume that the plan has been prepared, presumably in the form of a complete portfolio, accompanied by a typewritten description giving lists and estimates.

Then this plan must be considered from six points of view:

First, how does it affect the manufacturer's traveling men? Not only must they and their work be considered in the plan, but the plan must first be told to them. This is accomplished by salesmen's conventions. The modern advertising agent and his assistants go before the corps of salesmen perhaps several times a year; certainly every season. They explain the plan in detail. Charts and diagrams are hung up, stereopticon pictures are frequently used, showing the part the salesman is to perform in persuading the dealer to use for his own purposes the advertising prepared for him. These things are all laid before the salesmen as effectively as possible.

Next the plan is scrutinized from the point of view of the jobber. Is he antagonistic? If so, what methods must be used to smooth out that antagonism? Is there any method to get the jobber on our side? Can we get

BROWN DURRELL CHART.—Wall chart used to explain the advertising campaign to the sales force. Each one of these units is attached to the others by means of hooks and staples. The campaign is built up in the course of the talk to the salesmen piece by piece until it all hangs together, each part mutually interdependent on the other.

at the jobber's salesmen to put them in something the same state of mind as the manufacturer's salesmen? The jobber's place in the distribution of goods has been discussed and need not be further enlarged upon here, except to emphasize the fact that, if the goods are to be sold through jobbers, the jobber must have his niche in the advertising plan.

The careful study made of the dealer's attitude and of conditions in the dealer's store has been used to make the part of the advertising plan that affects him particularly effective. The chief part that the dealer plays is as a distributor of advertising as well as a distributor of the goods. The modern manufacturer supplies his dealers with every conceivable form of advertising, which is not only advertising of the manufacturer's goods, but incidentally advertising of the dealer's own store. The success with which the dealer can be persuaded to use this advertising has much to do with the general effect of the advertising plan. It is not merely that so much more advertising is distributed, but the fact that the dealer has put his name and his reputation behind the goods gives them a sort of permanence. He cannot go back on this action. Having become recognized as a distributor of such goods, he is more or less pledged to them for the future.

The successful advertiser will not stop there with the dealer. He will consider the dealer's own salesmen. He will remember that they are the ones that come in contact with the customers. Their state of mind is important. Any help he can give them is worth while. This help may extend even to the formation of an elaborate salesmen's school. The salesman must be taught to sell these goods and sell them right. Display racks, store cases and other fixtures are frequently used to make

these sales easier and to enable the customer to select the goods with less trouble.

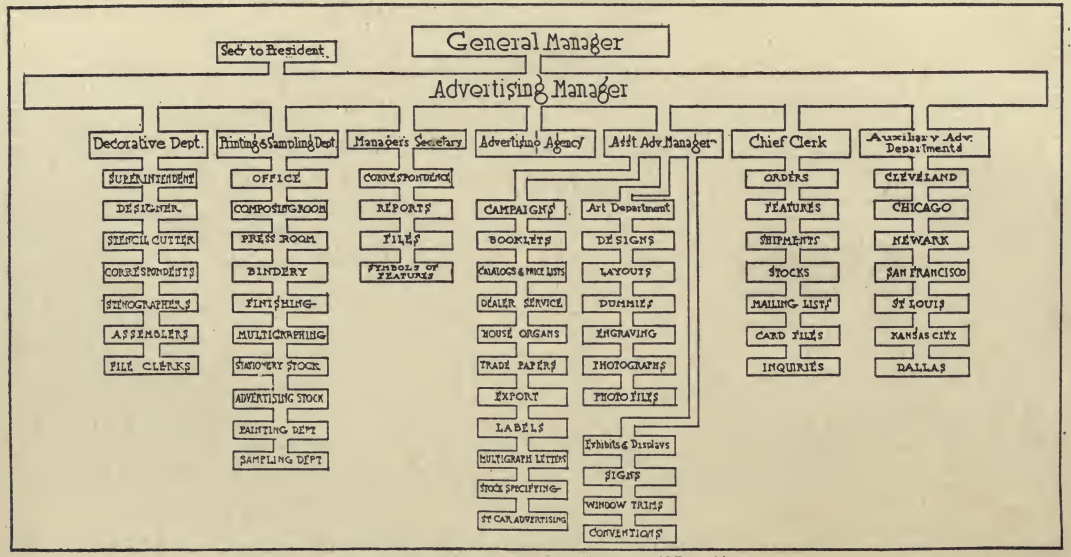
The work of the advertising manager of a company advertising nationally and through an agency is an important one. It is important, depending upon his relation to his organization. The success of advertising, however well planned by the agent, and however well supplied with money by the advertiser, depends after all upon faithful and systematic work in the advertiser's own department, and for this work the advertising manager is responsible.

One of the best organized advertising departments in the country is that of the Sherwin-Williams Company. This department comprises 180 people headed by a very efficient staff. The Advertising Manager, Charles Mitchell Lemperly, in an article contributed to *Advertising & Selling,* describes the work of his department and accompanies it by a very helpful and suggestive chart. He says:

"In the chart accompanying this article, I have outlined the organization of our advertising department here and have tried to show the method of reporting and the definition of duties.

"The General Manager in most concerns is ultimately responsible for advertising, and it is customary for most advertising managers to work hand in hand with him or with the General Sales Manager, as the case may be. In some concerns the President is the executive head of the advertising, but more and more there is the tendency to settle all important advertising matters in conference or committee.

"At such meetings those in attendance ought to be the President, the General Manager or the General Sales Manager, the Advertising Manager, the head copyman, a repre-



SHERWIN-WILLIAMS CO. CHART (No. 1)

sentative of the agency, and in some cases department heads who are responsible for output on some certain product to be discussed at the meeting.

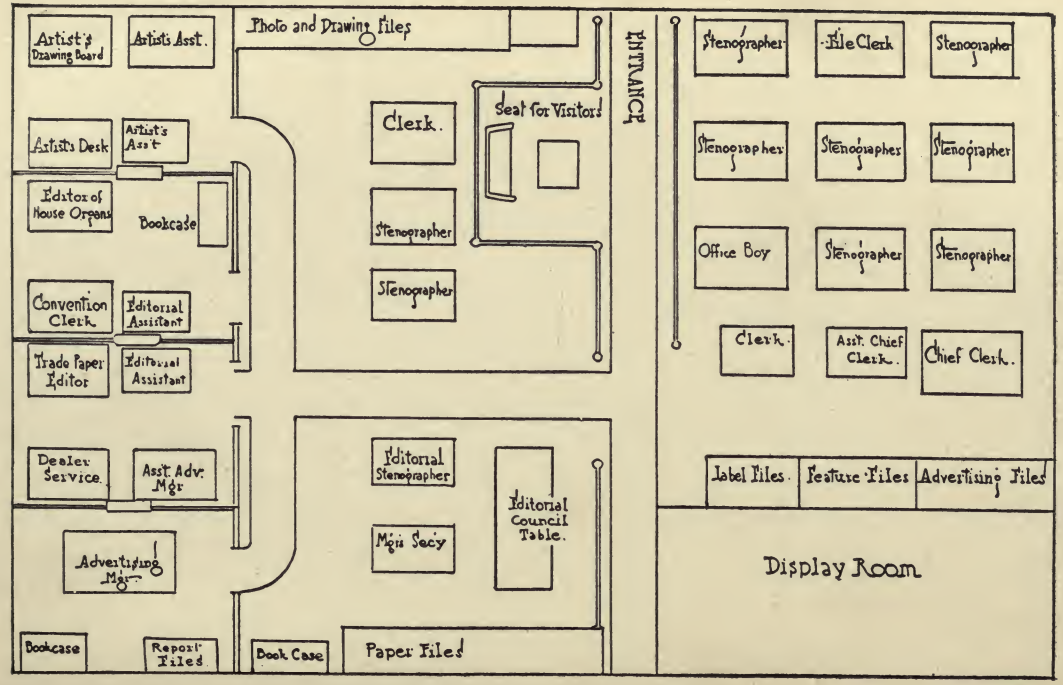
"In this chart you will notice the Advertising Manager is an executive with responsible men reporting to him on all phases of the work.

"You may argue that there are too many reporting direct, and that there should only be one or two channels of reporting direct to the Advertising Manager. This plan, however, as shown on the chart, can be tested and proven as a most efficient one. Its main advantage, to my mind, lies in the fact that the Advertising Manager is accountable, or should be, for all work going through, such as printings, price lists, catalogs, booklets, etc. When the head of the sales department calls for information on the revised printing of the dealers' reference book, he is naturally going to inquire direct, or through his assistant, from the Advertising Manager.

"Meanwhile if the Chief Clerk of the advertising department has been reporting direct to the Advertising Manager, the latter knows the exact status of the dealers' reference book and can answer at once. If the Chief Clerk has been reporting to the Assistant Advertising Manager, or to someone else, time is lost in looking up the information. I do not mean to imply that the Advertising Manager should be burdened with all details of all features, but those pertaining to sales department work or important lines of goods should be before him at all times.

"Then, too, the Assistant Advertising Manager, in my opinion, is more valuable as a copy and planning man than as a 'watch dog,' and he should not be loaded down with inquiries as to office details. The Chief Clerk should be the 'office manager' and together with the Manager's secretary should form the 'business end' of the department. (See Chart No. 2.)

"The Assistant Advertising Manager should be business head enough to know quantities for printing, to get proper



SHERWIN-WILLIAMS CO. CHART (No. 2)

estimates and see that printing orders are properly entered and approved, but should not be bothered with details of stocklows, stocks on hand, amount used last year, etc. The Chief Clerk should have all the latter information available for those who may desire it."

CHAPTER VI

THE ADVERTISING RENAISSANCE

§ 1

Advertising, like everything else in this wonderful country, has developed too fast. This headlong rush has produced success rather than efficiency. The success has been a *succès d'estime*—too many gallery plays; too few earned runs. There has been an analogy in the magical expansion of the automobile industry. There is a greater one in the maudlin exploitation of the country's natural resources. Our cities are being administered in something the same lavish way. But advertising has not been permitted to follow its headlong course, making good without betraying its formula; making bad without teaching its lesson. The manufacturer who uses this great force to sell his goods has begun to submit it to the same tests to which he submitted his shop costs, sales or shipping methods. Long ago he admitted that advertising is a necessity. Now he asks can it be made more exact.

§ 2

This question was anticipated. The shrewder advertising men realized years ago that the time had come to squeeze the waste out of advertising. The more sanguine ones said advertising could be made an exact

science. The least visionary realized that it should be more efficient. The manufacturer who bought advertising as a commodity began to scrutinize more sharply what he was buying. Now if he is wise he is buying it as a service, or rather as a commodity made more valuable by a service. It was conceded that many advertising campaigns were very successful, but occasionally an apparently good campaign went wrong. It had stubbed its toe over a small thing overlooked in the haste of making a running start.

§ 3

Ten years ago a food manufacturer invented a self-raising flour. In a short time he had spent $350,000 in advertising it only to reap a humiliating failure. The stuff had been quickly placed with the grocer, but it came back even more quickly. The explanation was simple. The flour was a mechanical mixture. The leaven sifted to the bottom of the package. When the housewife used it from the top she got just plain flour. This defect could have been remedied at first. But it was now too late. The whole thing was dead and buried beyond recall. It was a Waterloo for that flour, with St. Helena for its promoter.

To-day many shrewd manufacturers keep advertising men at work two years before a single line of publicity is sent out. A theatrical producer knows that there is a lot to do before the curtain goes up. The manufacturer concedes the power of advertising, concedes the magnificent campaign that is possible for his goods, but he waits first to be shown some tables of statistics, some sets of conditions, proving that his campaign dovetails with conditions that exist which cannot be changed by the adver-

tising. A master's certificate is necessary to navigate a vessel, but the most experienced navigator will not steer without a chart.

A coffee roaster has money to spend and coffee to advertise. But before launching the coffee he investigates his market. What kind of coffee do people want? he asks. Can the same blend be sold all over the country? Shall it be ground or bean? What carton should be used, what size, what price? Will the grocer stand for a package coffee? Is coffee a vice or a food? How does he find the answers? He interviews jobbers and grocers. He canvasses consumers from house to house, not only in Danbury, Conn., but equally in Beersheba, N. M. He follows the trail of every package of coffee so far launched, and learns what happened to it. It delays the campaign a year or so, but when he starts, he starts right. He has the ground under his feet. It's the difference between the Twentieth Century Limited and the Zeppelin.

§ 4

Present methods are still crude, but they yield results, and these results are interesting. Some time ago the advertising man extended his work from advertising pure and simple to a study of sales problems. To-day progressive houses combine their sales and advertising under one executive. The effect has been to benefit both departments.

The largest shoemaker in the world wished to invade virgin territory with a trade-marked shoe. The first step was a canvass which went over that territory like the United States Census. A crew of salesmen under a keen sales manager, accompanied by the advertising

manager and the advertising agent, visited nearly every town in five states. They found dealers that were friendly and dealers that were hostile. They estimated the friendliness and balanced it against the hostility. They found what dealers were opposed to advertising and what advertising they were opposed to. They learned the kind of shoes that sold best, who sold them, what profit he got from these and the probable sales a trade-marked shoe could make. This estimate fixed the appropriation, the facts gave to the copy its tenor, and the first year's sales came astonishingly near to the sales manager's estimate.

That was an instance of the new advertising studying sales problems.

Here is the way it revises manufacturing methods. A maker of fine stationery found that no sooner had his advertising got under way than his factory was congested. Salesmen promised goods and the factory could not make deliveries. The trouble was in the policy. In years past every dealer had expected something new every season. Each novelty was promptly duplicated by every competitor. The result was that the salesmen were burdened with hundreds of samples; the factory crowded with orders for small lots. This house advertised two great leaders, two brands of stationery that are sold and bought everywhere. But there was no room in the factory to manufacture them because of the small-lot orders which tied up the plant, which were never advertised, which added nothing to the prestige of the house. An efficiency engineer was called in. The policy was changed. In a short time the factory was running on fifty per cent. more goods and not utilizing all the floor space. Now the obstacle having been removed from the track, the train of advertising can go ahead at full

speed. Advertising first called attention to the weak point in the manufacturing policy in that house. Ultimately it will revolutionize the policy of the entire stationery business.

§ 5

There was the instance of the silk manufacturer who made pure silk. He did not know what his advertising story was, but the advertising agent found out. He went to the various silk mills, not only of these manufacturers, but others. He found that it was the custom to heavily adulterate the silk, to make it heavier, to make it weigh more, so that when woven into the fabric it gave a thick, firm feel to the touch. This silk, instead of wearing for ages like the silk of our grandmothers, crumbled away in a single season. He found out that the common adulterant used for silk was tin—common or garden tin—the kind from which tin cans are made. It was profitable to sell tin at the price of silk. In some cases the weight of the silk was increased fifty per cent. by the addition of tin.

The pure silk mills advertising made a sensation, not entirely out of the fact that much silk was adulterated, but chiefly out of the fact that the adulterant was something so well known as tin.

This story furnished the backbone of a campaign which, though small, was quite successful. The story of the adulteration of silk was put up in a booklet. The ads emphasized the purity of the silk advertised and urged the reader to send for the book, "The Truth About Silk." This is a rather obvious and on-the-face-of-it account of the way an advertising agent must find out what the basic story is.

There are many instances in which the new advertising methods have made suggestions to sales and manufacturing departments which radically changed the policy, not only to increase the success of the advertising, but even to increase the success of the sales department. Here is one:

§ 6

A shirt and collar manufacturer, one of the largest in the world, manufactured collars and shirts under a brand name. The collars were twenty-five-cent collars and the shirts were a line of shirts of varying fabrics, ranging in retail price from one dollar to three. In the course of time this firm put out a collar at two for a quarter, just one-half the standard price of a collar, and made a great success. In starting the collar it was not given the name of the twenty-five-cent collar, partly to keep the two separate, but largely because it was not then known that a two-for-a-quarter collar would ever be the big end of the business, but this is what it became. It became so big an end of the business that it overshadowed all the rest of the business, and its trade name was the best known name for collars in the world. It drowned the quarter collar. The house was then in the position of selling a two-for-a-quarter collar under one brand name and a line of shirts under the other brand name, which was also the brand name of the almost extinct twenty-five cent collar. Its business was divided into two parts: its two-for-a-quarter collar under one name and its line of shirts under another name, and the two-for-a-quarter collar business was many times the biggest and that collar the best known product.

The advertising agent started an investigation which resulted in some such set of facts as this:

Originally the haberdasher sold collars and shirts under his own—that is, the haberdasher's—name. He did not sell collars and shirts that bore the brand of any manufacturer. Away back in the beginning of collar advertising, the haberdasher was gradually persuaded to sell collars that bore the brand name of a manufacturer. This was the entering wedge. The branded collar grew in volume until pretty soon nearly every haberdasher and men's furnishing store sold manufacturers' branded collars as well as his own brand, but he still clung to his own brand of shirts. Then the manufacturer started in on shirts and gradually the large men's furnishing stores were weaned away somewhat from their own brand in shirts, but not so fast as with the collars.

This was the state of mind when the collar manufacturer, whose fortunes I am describing, was up against the problem of building a shirt trade as large as his collar trade.

In analyzing the success of the two-for-a-quarter collar it was realized that the success consisted of three things: a popular price for a collar, originality in style and strong advertising of the brand name. Surely if these things were good for a collar, they ought to be good for a shirt.

The manufacturer, however, had felt for a long time that shirts were not in the same category with collars as far as his trade was concerned. What gave him this point of view was the fact that the dealer had clung longer to his own brand of shirts than he had to his own brand of collars, and also because no shirt had ever been advertised as well as the two-for-a-quarter collar. Also shirts were a mixed line—a great many different

kinds of fabrics and colors at a great many different prices.

It seemed obvious, however, to a man who looked at merchandising from the advertising point of view that a one-price shirt at a fixed price, enjoying the advantage of the tremendous publicity given to the collar name, would be a success. Finally the advertising agent persuaded the collar manufacturer that this was true. It was found impossible to have a one-price shirt, but it was decided that a two-price shirt could be made a success, and the two-price shirt was put out bearing the same brand name as the two-for-a-quarter collar, to be retailed at $1.50 and $2.00. It was backed up by advertising appropriate to and in keeping with the campaign on collars, and the shirt trade of this collar manufacturer began to get into a pace which ultimately was destined to bring it up alongside of the collar business.

Another fixed principle of this collar manufacturer was that shirts and collars could not be advertised in the same advertisement. Giving to both the collars and the shirts the same brand name seemed to lead inevitably to the step of advertising them together, because they were associated in the minds of everyone, and could be worn together and shown together in the same advertisement without any additional design.

This suggestion of the advertising agent was one that affected the manufacture, the branding and the sale of the goods, making all of those departments more efficient, while at the same time doubling the advertising power of each advertisement. The same amount of space used to advertise the collars separately was now ample to advertise both collars and shirts. All of the advertising prestige that had been put upon the brand name for

the collar was taken over by the shirts without any loss or disadvantage.

§ 7

This policy which grew out of recommendations for the best advertising plan was largely the material used in building up the business of this collar house to its present large proportions.

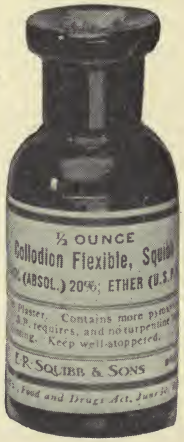
Work of this kind is not advertising pure and simple, but it is work that the advertising man finds it necessary to do in order to shape the proposition for presentation to the public in the best way.

Investigations of this kind show that a great many apparent trade prejudices are not so deep-rooted as they seem; that a good policy persistently persevered in and backed up by intelligent advertising will change a great many habits, both of the dealer and the consumer.

Right in line with this is another service performed by an advertising agent, a thing upon which very few business houses would dream of asking an agent's help.

Whenever a physician wishes to be very sure that a prescription is filled with absolutely pure drugs he writes the name "Squibb" upon the prescription. "Squibb" is the name of an old, responsible and well-known house manufacturing drugs. To the presidency of that house was elected a man who appreciated the advantage even to such a well-established business as E. R. Squibb & Sons of attention to such details as the bottles and labels used by his house. This enlightened president went to an advertising agent and asked for help in selecting a trade-mark, making an appropriate style of label and selecting a style of bottle to become standard with his house.

The agency experimented with various sizes and shapes and colors of glass bottles and other containers, and labels of various sizes, shapes and colors, and varieties of type and design. It made numerous drawings of various trade-marks. As a final result the president of



SQUIBB BOTTLE

this company selected a bottle, label and trade-mark for which he paid nearly five hundred dollars, representing all of the cost of all the investigation and experiment that had been necessary to produce the best possible bottle, the best possible trade-mark and the best possible label.

Two things stick out of this instance. One is the wisdom of a president of such a conservative house as manufacturing chemists in going to experts for such work, and the other the versatility of agency service which takes such a commission as part of the regular day's work.

§ 8

The American Felt Company is a group of felt factories manufacturing felt for every conceivable purpose. The ramifications of this business are fascinating. There are 115 different manufacturing businesses which buy this company's felt as raw material. The business itself, while in no sense a trust, is an aggregation of a number of factories and mills.

A new sales manager with modern ideas appreciated the advantage of a basic trade-mark for felt made by this company, no matter for what purpose it was made or to what process of manufacture it was applied.

So this sales manager of the American Felt Company went to an advertising agent and asked for a trade-mark—something, unfortunately, which a house of this kind seldom does. Most manufacturers think a trade-mark is something that can be far better made at home, and a trade-mark is usually the product of the president or the office boy, or both.

The American Felt Company realized that a trade-mark should be selected with an eye to every possible use because after being used long enough to become a valuable asset to the company it would be too late to change it if it were not satisfactory.

The advertising agency which designed the trade-mark followed a line of reasoning something like this: The trade-mark must be distinctive and individual; it ought to be related to the manufacture of felt; it must be considered not only as applied to printed matter, to business stationery and to all kinds of labels; it must be considered also as something that can be reproduced on felt.

Lingering somewhere in the mind of this advertising

agent was an old story of the origin of felt. The legend ran something like this: that in early days the monks on their pilgrimages to various sacred shrines, suffering from corns and blisters from walking in their crude sandals, used to pull out a handful of wool from a passing flock of sheep and put it in their sandals to make them easier on the feet. One such monk discovered that the pressure of the foot walking on the wool had felted it into a fabric which he found it difficult to pull apart, and thus the felting power of wool was discovered and felt invented.

§ 9

This incident was put into the form of an old chronicle, and made into a booklet to be used as a piece of advertising matter for the purpose of impressing the new trade-mark upon the trade. Here is the booklet in full:

THE ORIGIN OF FELT—A TWELFTH CENTURY MIRACLE

It came to pass in the pleasant land of France, in the days of Robert the Devil, that a certain monk dwelt in the city of Caen, whose name was St. Feutre.

Now this monk for his sins felt called upon to make the pilgrimage to the Shrine of St. Michel-in-Peril-of-the-Sea, which is on a mount placed in the ocean not far from the good village of Pontorson. So this monk set forth from the Abbey aux Hommes which had been founded as a religious house by William the Conqueror in expiation for his sins inasmuch as his marriage to Matilda was displeasing to Heaven. He started upon the morning of a bright day, with staff in hand, his robe girded around him, the cockle-shells in his cap, and a new pair of sandals on his feet just turned out by the brother-cobbler of the Abbey.

Now it was at the season of the year when but few pilgrims are wending their way toward the west coast, so that St. Feutre had the road to himself, and though he set out blithely each morn he was much wearied at night when he arrived at the inn or religious house where he was to sleep, and his feet were sore and worn by token that his sandals were new and his feet uneased to them, and as he walked on he thought to himself that each step taken in his new sandals was a part of the penance that he was doing for many sins, of which he hoped to be relieved when he reached the shrine of holy St. Michel. But at times, as the way waxed long, he felt that his penance was more than he could bear. From time to time on his tedious journey, he passed flocks of sheep being driven by the shepherds to the nearest market towns, and he wondered within his heart whether it would be displeasing to God if he should reach out his hand and pluck a handful of wool from the backs of the passing sheep and put the wool in his sandals for his feet to tread upon, and thus ease the soreness which his feet had taken from the shoes.

And as he thus communed with himself it came to him that he would ask God to bless the action and vouchsafe a miracle to him that it had not been unfitting and he should thus make his pilgrimage more easy to his feet.

And so he plucked from the backs of the passing flocks of sheep, not one, but several handfuls of the wool, which he placed upon the soles of his shoes to his great comfort, and then he proceeded upon his journey, and lo! at the end of the fifteenth day he arrived at the Island of Mount St. Michel, and as he stood before the Shrine of St. Aubert the miracle was vouchsafed to him, for he pulled off his sandals and in the bottom of each was a new cloth, unknown before, firm of texture, soft to the touch and strong, made from the wool of the sheep, tramped down by the daily footsteps of the pilgrim. The miracle had been performed, and thus was the American Felt Company made possible in our day. So this mark has been made and established to signify the

products of this Company, in memory of St. Feutre and his miracle.

Whether this legend was apocryphal or not, it made no difference as far as furnishing a good starting-point for designing an appropriate trade-mark for the American Felt Company. A simple but illuminating drawing was made showing a sandaled foot in the act of walking,

American Felt Co. Trade-mark.—A combination of name and trade-mark, the grouping of which is intended to be characteristic of all the printed matter and advertising of this company.

surrounded by a circle, and this has been adopted as the trade-mark of the American Felt Company.

It is just as good a trade-mark for every purpose without the interesting and picturesque associations with the old legend, but the old legend gives it a background to help it linger in the memory.

§ 10

Many a house creates a trade-mark as carelessly as it would wave a wand. This trade-mark has become a

valuable asset just about the time that it demonstrates its worthlessness for the purpose of a flexible, adaptable, easily identified trade-mark. The manufacturer in touch with this new method of getting at the facts before acting—in other words, of looking around before he leaps very far—has a trade-mark designed after research and study and experiment, so as to anticipate all future objections and to meet all future conditions. Such a trade-mark becomes a much more valuable asset. It has in it the qualities that every trade-mark should have but which very few do have.

It is hard to describe in a few words what this new department in the development of advertising is. It has not been named. Its range is very wide. It may anticipate a new fashion in women's clothes which will make the petticoat obsolete, or it may be interested in finding out just what effect the Parcel Post laws will have on the distribution of a commodity. It is just as anxious to know whether the wife of the general storekeeper is illiterate as it is to know the relation of the rent of a store to the number of human feet that pass it daily.

The broad manufacturing, sales and advertising problems of a manufacturer are accepted by these new departments of investigation in the same way that a chemist accepts an unknown mixture to be resolved into its original elements; in the same way that an engineer accepts the problem of the breaking strain of a given kind of material; in the same way that an electrician goes about it to find the number of ohms resistance a certain size of copper wire will develop.

This new handmaiden of advertising does not start out to prove a previously determined thing. She starts out to find conditions as they are, so that the advertising plan can be adapted to those conditions.

The old advertising assumed a certain thing was so and conducted itself accordingly. The new advertising assumes nothing and operates over a previously constructed roadbed ballasted with facts.

A given formula does not always yield a given reaction. The human element must be allowed for. Scientific advertising may and does have that exactness of operation found in a railroad fully equipped with safety devices, automatic brakes and block signals. The human element is reduced to narrower limits, but it must be reckoned with.

One department deals with the statistics of stores and shops, what goods are sold and how, the proportion of each kind, the profits on each, the average profit expected by the proprietors, the area reached, the size of towns in which they are located and the shopping habits of the people who buy.

Another phase deals with the operation of the human mind, what makes an impression on it and how the mind works under a given impression.

Another deals with the systematic handling of goods in a factory, from the raw material to the shipped product, simplifying the making and selling of goods so that the advertising can confine itself to a shorter and more direct story.

§ 11

Here we have then in advertising the same progress as shown by the older professions. The practice of medicine has its roots deeply planted in superstition, ignorance and credulity. The old remedies had no relation to the disease whatever and were administered haphazard. Coming down through the ages, medicine has come to

be based more and more on actual conditions of life until in its highest expression to-day the doctor simply sends the sick man back to nature and tells him to get well in nature's own way.

And so advertising, used first to exploit quacks, charlatans, patent medicines and other questionable articles, has gone through many throes and many theories in its attempt to find itself. It is now going back to the laws of the human mind, the laws of supply and demand, the natural channels of trade, the shopping habits of women. In the process it has had injected into it some of the new ethics of business which are erasing the old Roman warning, *caveat emptor,* and accepting the full personal responsibility for the manufacturer who has now become the seller, and to whom jobber and dealer are units in a system of laying his goods before the public.

It is partly because the manufacturer has demanded better grounds for his advertising plan, and partly because the advertising man, ambitious to develop a surer method, has neglected no field of research, that this present, more scientific method of basing advertising upon the real facts, whatever they are, wherever they may be found, has come into its own.

§ 12

This outline shows the logical steps of the manufacturer who plans to market a new product by advertising. The first five subdivisions cover the new field of work which the advertising man has made his own.

1. Investigation of marketing possibilities or distribution
2. Investigation of trade attitude

3. Lining-up of obstacles and plans for their elimination
4. The name
   a. Description of the article
   b. Easily pronounced
   c. Easily remembered
   d. Capable of being protected
5. The package
   a. Its design, shape and general appearance with due regard to its display effect in stores and its appeal to purchasers
   b. Its practicability and cost
   c. Its advertising value
6. The advertising plan
   a. As it affects the traveling man
   b. As it affects the jobber
   c. As it affects the dealer
   d. As it affects the store salesman
   e. As it affects the consumer
   f. As it affects competing goods
7. The general sales plan
   a. Fitting it to conditions
   b. Tying it up with the advertising
8. The media
   a. Their selection
   b. Their cost
   c. The spaces to use
9. The appropriation
   a. Its size
   b. Its apportionment
10. The copy
    a. The argument: The salesmanship in type
    b. The illustrations, designs and typography: compelling attention

11. The proving up
    Seeing that the many parts dovetail and work together harmoniously and therefore effectively

CHAPTER VII

THE CREATIVE WORK OF ADVERTISING

§ 1

It has been intimated at various places in this book that advertising is produced by a combination of two very different kinds of ability. One is the work of the statistical, bookkeeping, exact mind. It investigates, collects statistics, studies trade relations, lists mediums, estimates space, lays out printing, engraving and electrotyping, measures billboards and painted signs, makes up mail lists, checks up insertions and makes out bills. Such work is within reach of any good business mind, and can be learned by any competent, assiduous man.

That part of advertising which finds expression in the plan, and then in the copy which executes the plan, is more or less creative and presupposes, in addition to experience, a certain touch of temperamental adaptability. It is creation in the sense that writing a book, or painting a picture, or modeling a statue is creation. It requires common sense, shrewdness and imagination. Therefore, it is naturally the most fascinating part of advertising work, and at the same time the most difficult. It is in this field that the psychologist has found his part in advertising work. The psychologist studies the processes of the normal human mind and deduces from those processes the kind and character of advertising which will appeal, influence and create action. The ob-

ject of all advertising is to stimulate the desire to buy. The most that intelligent merchandising has been able to do is to see that the goods are easily accessible when the desire to buy has been created.

It is characteristic of advertising that many men have done intuitively the right thing without knowledge of psychology, just as many artists instinctively produce a good painting, though unable to tell how or why they do it. No amount of study of psychology will make a good advertising man out of one who has not a certain feeling for the work, any more than a study of prosody and versification will make a poet.

While the preparation of the plan and the preparation of the copy, which expresses that plan visibly, may be the work of two different men, or two different sets of men, some of the qualities of each are found in both. To borrow an analogy from another art: The architect makes, first, perspective sketches; then elevations, then ground plans, and finally detailed plans. Then the builder translates these plans into stone and brick and mortar and wood and iron, and the result is a house. The plan man of an agency works with the raw material of advertising in the same way. He thinks of the mediums and who reads them. He considers how large a space is needed both to attract attention and convey the story he has to tell, and how that space should be treated to compel attention, while at the same time it gets over what he must say. He has before him a mental picture of the procession of advertisements as they will march through the selected mediums before the eyes of the public, and the successive and cumulative effect of which will be to add a new instinct or a new association of ideas to the complex set already possessed by the average human being.

It is instinctive now for anyone hearing a telephone bell to jump up and answer it. Before the days of telephone bells this ringing would have passed unheeded. It is education that has produced the instinct—this feeling that a telephone must be answered. So an advertiser may exploit a shoe by its trade-marked name until that name suggests "shoes," and until "shoes" suggests that name, so that when the time comes the man who needs shoes cannot think of "shoes" without instantly coupling it with the name of the advertised shoe. The advertising goes even further than this. It will so reach a man that he will think of shoes more often, will be inspired to buy more frequently, and will gradually be coaxed and coerced and bullied and argued into buying more shoes than he bought before, always buying the shoes with the name of which he is most familiar.

§ 2

Now, how is this effect worked out in the plan and afterwards put into the advertising copy?

First, an analysis is made of all the selling points of the article to be sold. Selling points are the arguments by which a customer is induced to buy. By rigid comparison of these selling points with the selling points of competing articles, it will be found that some of them must be eliminated because they are not exclusive, or if they cannot be eliminated, they must be presented so as to have an apparent advantage. This process of elimination, however, may show that there are one or two points which are peculiar to the chosen article and which cannot be exploited equally well by competitors, or better still—and here is one of the most ingenious

phases of advertising—a fictitious advantage may be created which, cleverly presented by picture and text, will in time become a real one. By "fictitious advantage" is meant simply a prejudice in the minds of the public in favor of one article.

The name "Tiffany" on a box adds a halo to its contents that enhances in the mind of the purchaser the quality of the goods. It is true that the Tiffany products are excellent in design and quality, but so are the products of some similar houses. The Tiffany atmosphere has been gained by years of conscientious service, and gives to its products a preëminence which, while valuable to the house, and legitimate, and utterly fair to the purchaser, still gives to the Tiffany goods a credit that is not warranted by the difference between Tiffany's silver and the silver of other equally high-grade houses. The object of most advertisers is to obtain this result.

An instance of creation of atmosphere in regard to an article is well illustrated by the advertising of the Pierce-Arrow Motor Car. The Pierce-Arrow belongs in the class of high-priced cars. It does not compete with any car that sells for less than five thousand dollars. In its own class there are perhaps a dozen cars.

Now if the Pierce-Arrow had invited comparison along the obvious mechanical construction of a car, as was the popular method of advertising when automobile advertising began, the decision of the public would have been a decision based upon a preference for certain mechanical applications. The far-sighted manufacturers of the Pierce-Arrow car foresaw that mechanical excellence would be approached ultimately by all cars, and that as soon as this had been attained, people would demand

PIERCE-ARROW AD.—An attempt to enhance by the use of hand-lettering, a designed border and a striking and attractive illustration, the atmosphere of luxury, comfort and smartness of the car advertised.

finish, beauty and luxury; that the car which had a reputation for these things would have a slight advantage over other cars equally good mechanically.

So the keynote of the advertising was style, smartness, comfort, luxury. There was, of course, a very broad basis for this claim. The Pierce-Arrow Company early employed artists and designers to make their car as beautiful as it was satisfactory. The interesting thing from the point of view of the creation of advertising is the way in which this class atmosphere was conveyed by the advertising—not so much by what was actually said, as by what it implied, and especially by the use of illustrations of superior quality reflecting the fashionable world in which the Pierce-Arrow Car lived, moved and had its being. Not only was good designing used, but color was also added, and the whole thing worked up into a series of advertisements utterly unlike any other automobile advertising, and as distinct in style as a painting by Sargent, or a bust by Rodin.

The creative work in this advertising was the decision that this tone or keynote rather lamely described above was the best line for the advertising to follow, and then the selection of the means for carrying it out. It is hard to give any working formula or set of rules for duplicating it. It is more or less intuition—the same intuition that leads an artist to select from his palette a certain color and put that color in just the right spot in his picture. After it has been done one can reason about it and point out basic laws, and show how nature has taught this thing and how mathematics has worked it out. But no study of such laws and such deductions will take the place of the intuitive feeling that it is the right thing to do.

§ 3

A collar, which has gained wonderful prestige as the smart collar of the young man, when presented to its advertising agents as a problem, was burdened with a string of talking points as long as the Ten Commandments. This collar had been advertised for several years, struggling through the pages of magazines and newspapers, weighted down with too great a load of good talking points. It was smothered under its own excellence.

The advertising agents looked clear through these really good arguments at the young man who was going to buy the collar, and realized that to him there was only one important question about a collar, and that question was: "Is it correct? Is it the right thing to wear?" Having reached this conclusion, they promptly relieved the advertising of the burden of many arguments which seemed paramount to the manufacturer but which were negligible to the purchaser, and built the campaign around the question of style and smartness. The best artists in young men's attire were employed to draw pictures of young men correctly dressed in every detail, and wearing the right collars for their costumes. The collar with its advertising based upon this diagnosis, and exploited with all the skill of picture and art that could be commanded by a liberal appropriation, arose in seven years from the collar of one-fourth of the United States to the collar of three-fourths of the United States, or two hundred per cent. increase in seven years.

This intuitive selection of the paramount talking point, the headline argument in the exploitation of a given product, may be carried so far that by skillful

Whoever rides or walks on crowded avenues where motor cars congregate can pick out a Pierce-Arrow Car without an instant's hesitation. Of course the sophisticated ones know all cars at sight, but everyone recognizes the Pierce-Arrow. It is recognized, not so much by its distinctiveness as by the distinction of that distinctiveness.

Each year there has been in the Pierce-Arrow Car some one thing that differentiated it from other cars—a something recognized at sight by everyone to be as attractive and appropriate to a motor car as a smart gown or coat is becoming to a beautiful woman.

These things, which for a season are the peculiar and exclusive ear-marks of the Pierce-Arrow Car, become the following year the fashion of the auto-building world. The characteristic Pierce-Arrow lamp of three years ago, the arched door of two years ago, the window lights with no frame to obstruct the field of vision of last year, and the searchlights on the mud-guards today, are but a few of these features which were so innately appropriate and appealing, and were recognized so promptly by the motor followers as the hall-mark of a smartly appointed car, that it became necessary for other makers to use them to prove that their product belonged in the world of smartly appointed cars.

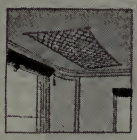
The reason why the Pierce-Arrow Car can produce such things is because

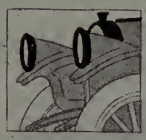
ing the motor car broad between the eyes. Do not set these things down as being hair-splitting. By just such methods—by the sound progress of art resting securely upon utility—all the great things of the world have been produced. In this spirit the creation of every part—always *creation*, never imitation—finding the car's own reason for development within itself—has

pression—some flowering of their inspiration in designing that body—and this flowering finds its realization in the perfectly proportioned lines of the Pierce-Arrow lamp, which is so adapted to a car that carries the six-sided motif in all its metal work; finds expression in the arched door because the taste of the artist demands the breaking of that long line of top; finds expression in the wider space separating the searchlights and giving them added dignity as well as utility.

The utility gives a safe foundation for the beauty—the utility of having the lamps cover a wider area of light, the beauty of hav-

produced the Pierce-Arrow Car, a machine of such great utility to its owners and of such æsthetic beauty in itself, that it is the leader of the *auto-monde*, the creator of motor fashions, the ideal and the model for the visual expression of the motor car of today.

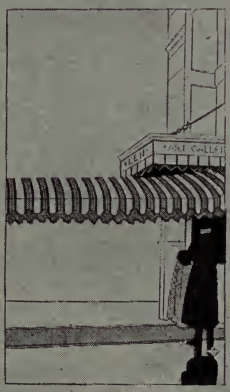




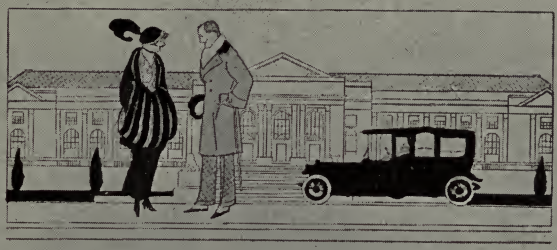
of the ideal that prevails in the factory where the Pierce-Arrow Car is built.

It was long ago recognized that no car would ever reach the topmost position in the estimation of the motor world unless it developed artistically as well as mechanically. The Pierce-Arrow is something more than a successful machine. It is a successful work of art, in the same way that a Sargent or a Saint Gaudens is a successful work of art. The Pierce-Arrow motor is science; the Pierce-Arrow body is art—beauty clothing utility.

Nature's great masterpiece—man—is made in the same way. The skeleton of a human being is a wonderful machine. In it is found an application of every principle of mechanics. But wonderful as it is in its utility, it is ugly in its reality. Nature then clothed it with flesh, with the body, which permits of graceful lines—lines suggesting strength, poise, endurance, speed, rest—idealizing the practical skeleton underneath.



So the Pierce-Arrow body surrounds the Pierce-Arrow engine, transmission, clutch—all the necessary, ugly but efficient machines that make the car what it is. And this body has not been an illegitimate descendant from the old coach builders; it has been created out of its use and its environment, created by artists, and every now and then the artists working upon this body find the necessity for some individual ex-



LEADERS OF FASHION

THE question, "Who makes the styles?" is generally countered with that other question, "What is style?"

Nevertheless there has always been in all the various worlds—or to use the French word, "Mondes"—some one authority or group of authorities creating the style to which all the world ultimately subscribes. Then that style, at first exclusive, becomes more and more general, until at last it becomes so general that it ceases to be the style at all. In the meantime these autocratic authorities have created a new style, which in the same way runs its course.

In the days when the horse was a useful beast of burden, as well as a smart fashion, and when knowing ones prescribed the style for the horse, the harness, the whip, the seat and the fittings, there grew up a great many things—some valuable and attractive and some merely arbitrary—which were the fashion for the horse, the equipage, and the road.

Today we have a new world—the *monde* of the automobile—growing rapidly—far too rapidly to give full consideration to its own code, but nevertheless developing one with or without consideration. But young as is the designing, building and driving of automobiles, it is already apparent that there is a distinct fashion, or something between a fashion and an ideal, having more or less influence on all cars, and on everything related to them, and that that influence is exerted, as far as it has yet been expressed, in and by the motor cars known as Pierce-Arrow.

PIERCE-ARROW BOOKLET.—A folder which by style of designing and wording of the text imparts to the motor car thus advertised a certain indefinable but nevertheless effective atmosphere of style, the smart world, fashion and society.

handling a disadvantage may be turned into an advantage, a victory snatched from defeat.

A well-known talking machine uses as a part of its reproducer a steel needle which wears down through friction with the record and must be constantly replaced. This had been a disadvantage because its leading competitor controlled an imperishable reproducing point which did not have to be replaced. The first manufacturer, instead of admitting defeat and accepting this setback, has carried on for some years a very ingenious campaign of advertising in which the changing of the needle is exploited as an advantage. He points out that different needles are required for different selections; a loud needle for dance music and a soft needle for the more delicate instrumental productions, or for the human voice. By manufacturing different needles for different purposes he makes it appear that the changing of the needles is not due to the inability to produce a permanent needle, but that it is used to give greater artistic perfection to the reproductions. This advertising has produced the effect that he desires, and, instead of losing sales, he actually gains them upon what at first sight appeared to be a disadvantage.

These instances are not unique. The history of advertising is full of them. Another writer with a different set of experiences could adduce others.

The preparation of a single advertisement from its inception as one of the units in a well-thought-out plan to its appearance in the pages of some medium may well illustrate the preparation of copy.

The article to be sold is writing paper. The plan calls for certain specific things, let us say: Illustration, display of the name of the writing paper, a showing of the trade-mark; all to be confined within the space of

about 4½ by 7½ inches (technically 200 lines double column) of women's publications. Run over in your mind the arguments or selling points for writing paper: pride, convenience, easy to write upon, the desire to conform with the usages of society. Is the average woman more influenced by the argument that this writing paper is stylish, or by the argument that cheap, carelessly chosen paper displays thoughtlessness toward the friend to whom the letter is written? Or to get behind the surface arguments, what is the reason that more women do not buy better writing paper? The answer comes from various sources: from the inner consciousness of the advertisement writer, from his friends, from the manufacturer of the paper, from his salesmen, from the dealers. The opinions of all these are considered. It is decided that a woman does not do herself justice in her writing paper from carelessness rather than ignorance. She thinks anything handy will "do." "Please excuse paper; it's all I had," is easily written. Very well. Let us make the appeal along these lines. Let us start each advertisement with an allusion to some little breach of good form, such as appearing at breakfast with a negligent toilet, gesturing with knife and fork, remaining seated when an older woman is presented, and point out the analogy between these oversights and that of writing a letter upon paper that does not represent the writer's taste, means or feeling toward the correspondent. To make the appeal more emphatic, let the illustration show the particular breach of good taste upon which the advertisement is hung. This gives a wider field for illustration and brings a new interest into the advertising. The foregoing does not go deep enough, however, into all the reasons that lead up to the final adoption of the style described. Many obvious appeals

Crane's Wedding Papers

Crane's Kid Finish Wedding Paper is the standard, because its surface and texture assure the most effective engraving, and because it comes in sizes and shapes that meet the demands of persons best informed.

Your stationer can secure Crane's Kid Finish Wedding Paper for you. One of the pleasantest duties of your wedding preparations is to insist upon it. Write us if there is any difficulty, and we will tell you where you can get it.

TRADE MARK

Eaton, Crane & Pike Company
Pittsfield, Mass. New York

We will mail samples on receipt of 10c. in stamps to cover package and postage. All goods of our manufacture bear either of these trade-marks.

TRADE MARK

ADVERTISEMENT OF CRANE'S WEDDING PAPERS.—A magazine advertisement in which the bareness of an illustration is relieved by designing appropriate to the quality of the paper advertised, and which by its balance and arrangement is strongly displayed without being crude or sensational.

are ignored because they have been used so much they have lost their novelty. The ways in which the use of writing paper may be illustrated are limited and have all been used. The appeal based on the quality of the paper is not so strong with women as with men. They are interested in its correctness, smartness, good form. No written description can do justice to the patient raking-over of the subject; the consideration of it from every conceivable angle; the way the mind and imagination of the advertisement writer try and reject, trying to confine the appeal to the narrow limits of the space allotted him, and at the same time make that impression both telling and cumulative. The final form of the advertisement is decided upon. It is written, rewritten, cut, edited, transposed, and finally reads like this:

CURL PAPERS AND WRITING PAPERS

What would you think of an otherwise nice girl who thoughtlessly came down to breakfast with her hair in curl papers?

You wouldn't do it, but do you not often write a letter upon a hastily selected, inappropriate piece of writing paper because you have no writing paper in the house that does you credit? You think your friends overlook what is really a breach of good taste and propriety. But do they?

HIGHLAND LINEN
(the writing paper of the household)

on your writing table, makes it impossible for you to go wrong on writing paper.

Carelessness in regard to correspondence is just as much a breach of good taste as carelessness in regard to personal appearance. You would not commit the latter. Are you equally thoughtful about the former?

Illustration for Eaton, Crane & Pike Curl Paper Ad

All the fashionable sizes. Nine beautiful shades: white, pearl gray, Scotch gray, Swiss blue, harebell, le lilas, old rose, chamois, acorn. Sold wherever good stationery is sold. If you cannot find such a store, send 10c to us for samples and name of a dealer who will supply you. Highland Linen may also be had with attractive borders or gold beveled edges.

EATON, CRANE & PIKE CO.

Pittsfield, Mass. New York.

An artist is commissioned to illustrate the headline as it is written, just as he would illustrate a passage from a story. He, too, must apply his art within strictly defined limits. Size, shape and proportions are all imperative. The surroundings must show good taste and refinement. The girl must be pretty and well-dressed. The atmosphere must suggest a girl who knows what is right but is careless. The drawing must be significant, eye-catching, individual. The style should bear reproduction and withstand the shortcomings of rapid presswork on indifferent paper. The result is something like the illustration on page 213.

The layout man now has to assemble in one magazine advertisement the "copy" given above, the illustration, a logotype of the name of the goods which is a style adopted permanently and used on all advertising matter as well as on the box of stationery, and finally a trademark. When he with the aid of the printer has finally arranged the advertisement the way it will greet the eye of millions of possible customers, it looks like the illustration on page 215.

An even more graphic presentation of the way a selling campaign is built up around a central thought may be shown by the presentation of a complete campaign for a door check.

Curl papers and writing papers

What would you think of an otherwise nice girl who thoughtlessly came down to breakfast with her hair in curl papers?

You wouldn't do it, but do you not often write a letter upon a hastily selected, inappropriate piece of writing paper because you have no writing paper in the house that does you credit? You think your friends overlook what is really a breach of good taste and propriety. But do they?

[The Writing Paper of the Household]

on your writing table, makes it impossible for you to go wrong on writing paper.

Carelessness in regard to correspondence is just as much a breach of good taste as carelessness in regard to personal appearance. You would not commit the latter. Are you equally thoughtful about the former?

All the fashionable sizes. Nine beautiful shades, white, pearl gray, Scotch gray, Swiss blue, hatchell, le lilas, old rose, chamois, acorn. Sold wherever good stationery is sold. If you cannot find such a store, send 10c. to us for samples and name of a dealer who will supply you. Highland Linen may also be had with attractive colored borders or gold beveled edges.

EATON, CRANE & PIKE CO.

PITTSFIELD, MASS. NEW YORK

TRADE MARK

Highland Linen Ad

A Human Interest Campaign with a Real Underlying Selling Idea.

"The Yale Door Check completes the door," is the thought behind the proposed campaign which, if successfully put over, will make people feel that a door without a door check is as incomplete as a door without a knob or hinges.

The argument is that the primary function of a door is to be closed; that when a door is open it is not performing its primary function; that the only real door is a closed door, and that the only thing that will insure a door always being closed is a Yale Door Check.

If it were not intended that doors should be closed, then the builder would simply have left a hole in the wall.

The old conundrum—"When is a door not a door?"—can be applied to this as a deep basic truth, because a door is not a door when it is ajar, and a door that's ajar is a door that needs a door check.

The plan consists not only of direct advertising to create a real demand for door checks in the average American home; the same material used differently is to influence the dealer to buy door checks and to help sell them.

You will readily see that this subject offers an infinite variety of catchy ads. A great many proverbs, epigrams and other phrases can be made for blotters, mailing cards, window cards and stickers of all sorts. For instance an excellent mail series can be made upon the idea of the incomplete door, using short stories illustrated with amusing pictures of various things which are incomplete for the lack of some essential, the moral to be applied to a door that is incomplete for lack of a door check.

We will incorporate this basic idea in some slogan, the best of which as it occurs to us now is, "The Yale Door Check completes the door." The second choice is, "No door is a door without a Yale Door Check."

You must remember that a great many other ideas that were once as apparent as the idea that every door demands

a door check have been successfully put over by education which is a form of advertising, or by advertising which is a form of education, until to-day the public feels that these things have been established since time began and do not look back to the time when they had very different ideas.

The idea has several collateral lines in which the human interest can be worked up. Take, for instance, human forgetfulness—an aid to the memory—the fact that millions of people are burdened with the responsibility of shutting doors which they forget, and which, of course, has a bad moral effect upon their characters; that this burden should be lifted from them by the little device that never forgets—the Yale Door Check; that it is bad for thousands of children to grow up slamming doors regardless of other people's feelings, and that a door check safely and firmly closing the door is a sort of constant reminder to the child. There is the idea of service and efficiency—the man who fits his house with good plumbing to make his bathroom satisfactory, who gets the latest model of gas range to lower the cost of cooking, who has garbage burners and who studies the style of heater that will save coal—that man is not considering the wear and tear on his doors for lack of an insurance in the form of Yale Door Checks to make those doors not only perform their service, but to last better and to free them from the strain of being slammed, or of becoming loose from swinging open when they should be shut.

All these are side lines leading up to the thought that a door must have a Yale Door Check to be complete.

This plan must be sold to the sales department as well as to the advertising department. A salesman must talk to the dealer and teach him to talk to his customer in the same way—that a door inevitably demands a door check and that the best door check, of course, is the Yale. The dealer must have a Yale Door Check on his own door and a card calling attention to it. He must be supplied with advertising matter carrying out this same idea and dovetailing with the national campaign, and he must put himself in the atmosphere of it.

This plan gives the thought of the copy and some ways in which it can be worked out. Other ways will develop as time goes on.

The form of the copy will be shown by layout. Please note, however, that each ad presents:

1. An illustration showing annoyance or disadvantage from the absence of a door check;

2. An argument along the line that a door without a door check is not a door;

3. Cut of the door check in a circle, tied up with the trade-mark "Yale" so as to reproduce the circle trade-mark combination we have used so much and help to identify these ads physically with previous advertising.

This plan must not only be well sold to the sales force of the Yale Door Check, but it should be well sold to the dealer. The dealer should not only feel the spirit and possibilities of the campaign; he should be prepared to use every piece of advertising help that we give him. The following line should be earnestly and persistently put up to him, and he should be persuaded to use one or all of these methods as often as possible:

1. Advertise in his own newspapers to announce the Yale Door Check;

2. Send out printed matter to every house-owner in town advising door checks throughout the house;

3. Send out young men to attach door checks to the doors of the houses of responsible customers on thirty days' trial;

4. Dress a window with a special Yale Door Check window display furnished by Yale & Towne;

5. Display the Post ad for the week in his window;

6. Run a street-car card in the local street cars, furnished by Yale & Towne;

7. Display cards about the store;

8. Have the stock of Yale Door Checks especially attractively arranged.

The sales plan, however, should lead up to a climax about

Completing the Door"

A Human Interest Campaign on YALE Door Checks with an underlying selling idea

The Magazine Schedule ~

Ladies Home Journal	8	Quarter Pages
Saturday Evening Post	8	Quarter Pages
Country Life	8	6 inches Double Cols.
House Beautiful	8	6 inches Double Cols.
House & Garden	8	6 inches Double Cols.
Surburban Life	8	6 inches Double Cols.

CIRCULATION 3,886,000

Planned to do thorough work in a few mediums

The First Magazine Ad

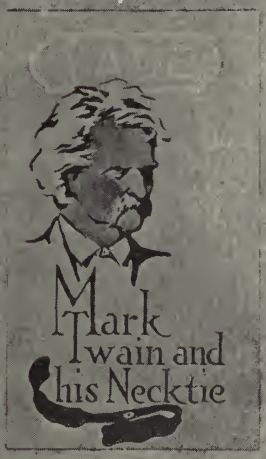
Strong display *and* human interest

The Second Magazine Ad

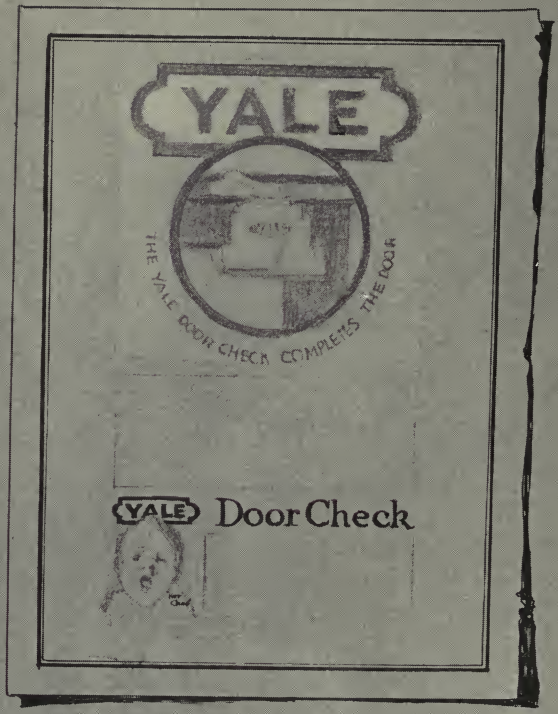
The Third Magazine Ad

The Booklets for Consumers

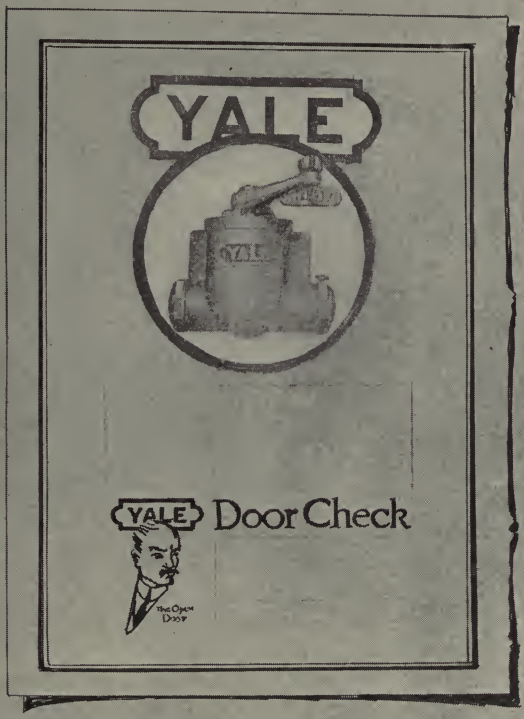
To be offered in the ads and passed out over the counter



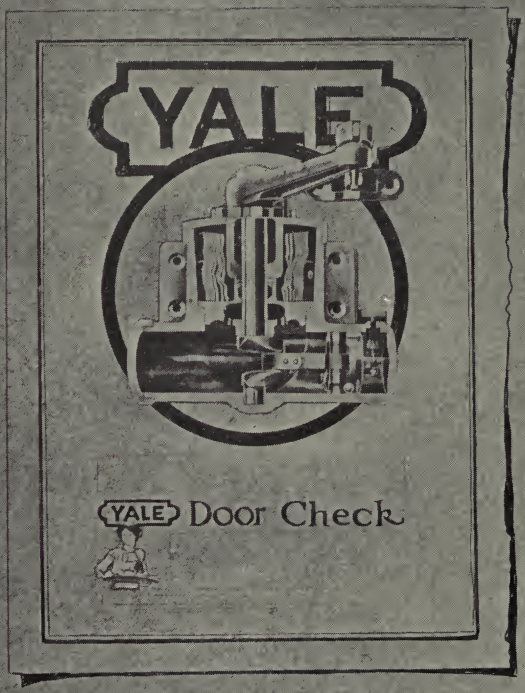
The First Trade Paper Ad
in which the magazine idea is incorporated



The Second Trade Paper Ad
tying up with the Magazine Ad of same month



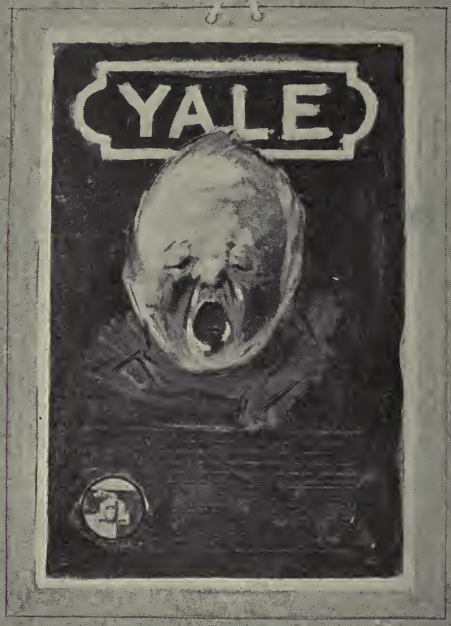
The Third Trade Paper Ad
still doing team-work with the Magazine Ads.



Letting the Yale Door Check dominate the monthly sheet.

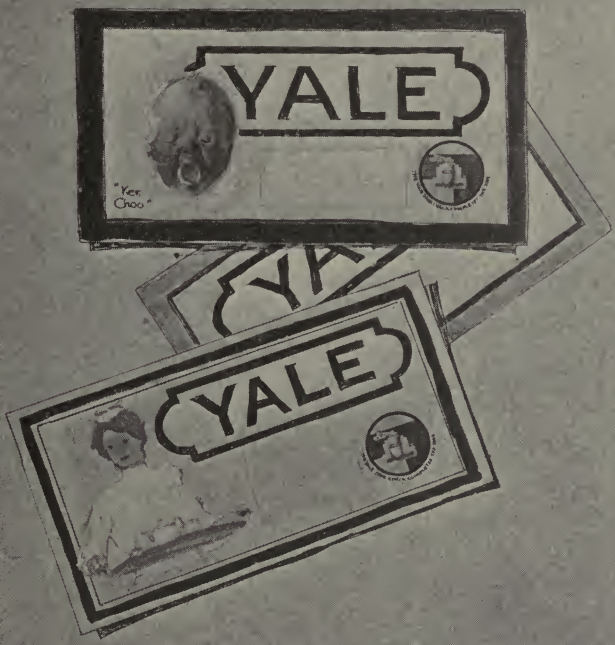
The Monthly Hanger

which carries our consumer impression into the store



The Monthly Blotter

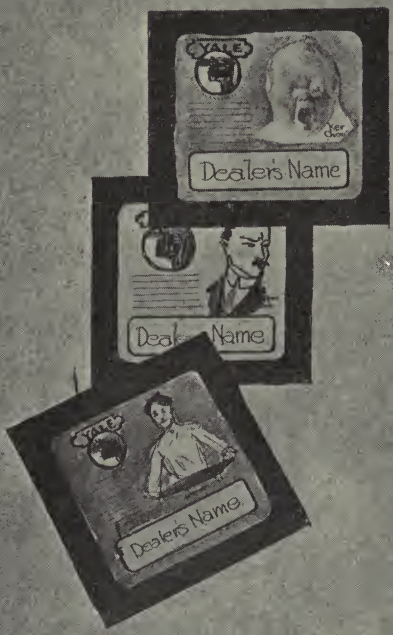
which carries our story on the business man's desk



The Monthly Slide

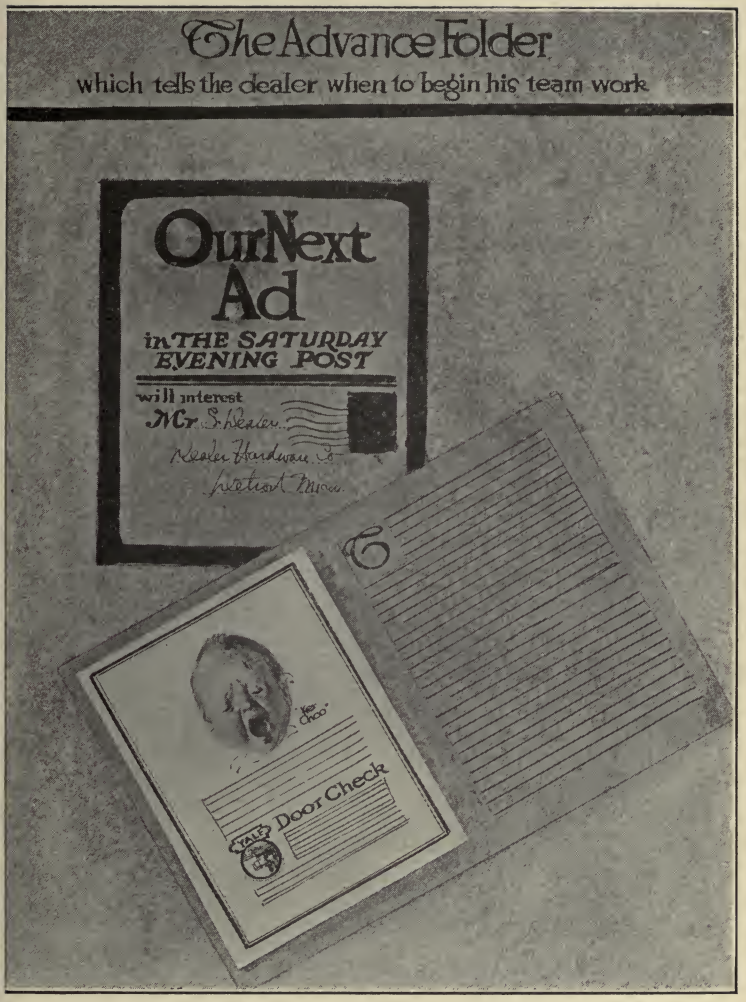
which deepens the Yale Door Check impression

and Designates the Yale Dealer



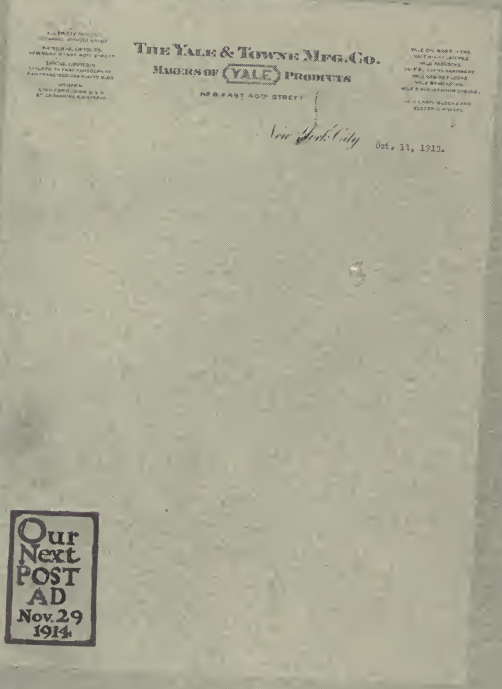
The Advance Folder

which tells the dealer when to begin his team work



The Sticker

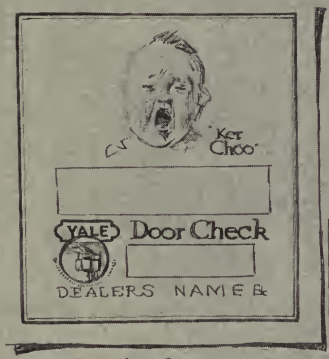
It goes on the letter you write the trade and tells when the next ad appears . . . .



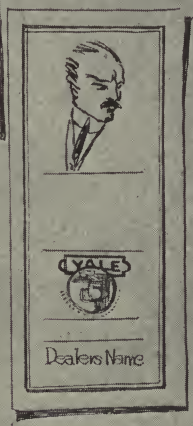
Our Next POST AD Nov. 29 1914

Newspaper Ads *for* Dealers

which enables them to make our national campaign local.



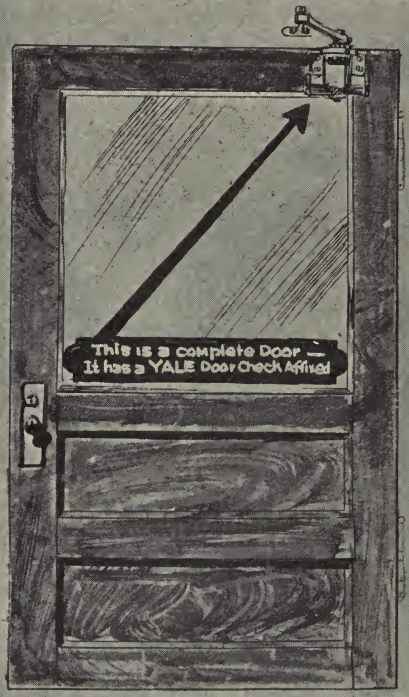
5 in. DC



6 in. SC.

A Yale "Door Trim"

With the accent on the Yale

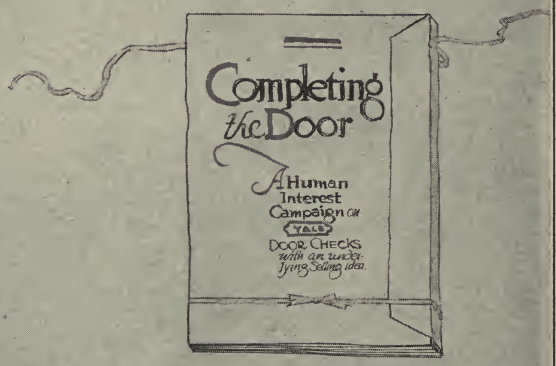


Footsteps leading to the Door Trim

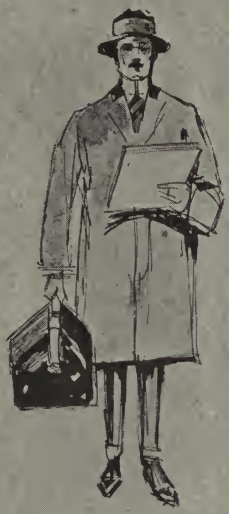
to be cut out and pasted or stenciled on the sidewalk

Then

Put this whole campaign into portfolio form so that it can be intelligently and logically explained to the dealer by -



Every Yale & Towne Saleman



who in order to make this campaign a success must sell the advertising to the dealer as well as the goods.

Put this campaign through as outlined

get the right dealers cooperation
stick to the schedule and the
new Yale & Towne Building
will soon look like this.

the first of next November, which climax would be known as "Yale Door Check Week."

In addition to using all of the prepared advertising matter for the aid of the dealer, there will be several pieces of advertising for this week only:

1. Two or three ready-made ads for the dealer to put himself in line with the national campaign, striking a climax at this point;
2. A special window display for the purpose;
3. A poster for use in a special window trim and elsewhere.

§ 4

A very interesting illustration of the process of reasoning by which the really successful advertising man seizes firmly on the one vital and necessary selling point of the article to be exploited, and plays that up so cleverly that the buying public gets his point of view, is the story of the advertising of an essential ingredient in a prepared roofing. This story so well illustrates the most important thing in creative advertising that the Curtis Publishing Company used it in one of its own advertisements as a sort of object lesson to advertising men. This advertisement states so well the essential facts of the story that the advertisement is here quoted in full.

An Advertising Idea from Darkest Africa

In England a large proportion of all the coal tar produced is burned up as some form of fuel.

In America 95 per cent. is used in valuable manufactures. One way, at least, in which the New World is less wasteful than the Old.

In one of these valuable uses of coal tar there is a story

—a story that takes us into darkest Africa, that gives us an inspiring glance at the persistence of men and a hint of the romance of business.

A certain firm manufactured coal-tar products. They had seen great industries made greater by advertising. They thought there must be some way in which they could employ this force, but try as they might, they could not see just how. So they called in an advertising man.

He asked how coal tar was used.

"One thing," they said, "is for making tar and gravel roofs—the kind of roof you had on the ell back home."

What the Problem Was

These roofs, he found, are made with coal-tar pitch and felt. They cannot be bought ready to lay like prepared roofings, but must be laid "on the job" by a local builder or roofer. Right there was disclosed one reason why this firm ought to be in touch with the public through advertising.

There was no accepted standard method for laying roofs. You can lay a poor roof that will look and act all right until after the weather has had a chance at it. The result was that, either through skimping or through mere lack of skill, many roofs did not last very well.

This had two bad effects:

First, owners of houses and buildings did not get as good roofs as they should.

Second, good roofing materials were not being used as freely as they should be, which hurt business.

The advertising man packed his bag and took the train for the West. During the next two months he interviewed about 500 builders, architects, dealers and workmen. He came back—with no recommendation. It looked hopeless—to advertise something that could not be sold all ready for use, but which must be mixed with other ingredients and spread out on top of a building by a third party.

How the Inspiration Came

Soon after, this advertising man was taken ill with a malarial fever. After he had tried all sorts of remedies without success, a doctor gave him a certain prescription. It was filled at a drug-store round the corner, and it cured him. Being of an inquiring mind, he asked what was in the prescription. The doctor said:

"When Henry M. Stanley went into Africa to find Livingstone, his men were attacked right and left by fevers. The physician in the party, whose job was to fight these fevers, was a Dr. Warburg. By experiment after experiment, under the pressure of necessity, he finally worked out a certain specific, made up of a number of standard drugs. After he had returned to civilization he did what the ethics of his profession demanded. He gave his secret freely to the world. It was accepted by medical science, and is to-day published in various standard works of medicine, and is known by Warburg's name. Any doctor can write it, and any druggist can compound it. That's what cured you."

That night the long-sought-for idea flashed on the advertising man.

"Why," he asked himself, "shouldn't there be a recognized prescription for tar and gravel roofs, which any owner or architect can specify and any roofer can carry out, buying his materials from any builder? With the right specification honestly followed, roofs would be laid right."

How They Worked It Out

He took the plan to the manufacturers. They consulted engineers and architects. The best methods and proportions of materials were set down in black and white. And, with some hesitation, they began to advertise. What they decided to advertise was not their own materials, but a method, a specification for laying roofs. Their own

firm was so large that they could afford to promote the whole coal-tar industry, and let competitors reap a share of the advantage.

The first advertising was done in trade and technical papers, to reach architects and engineers, and in *The Saturday Evening Post* and one other general medium, to reach consumers. Circulars and other mail matter were also sent to architects and builders.

Scientific and progressive men are quick to adopt a plan based on scientific methods. They tried the specification, and, finding that it produced better and longer-lasting roofs, used it again and again. And the layman was gradually educated to ask for that kind of roof on his construction.

What Were the Results

The increase in the demand for the goods was so noticeable that methods were worked out for advertising other uses of coal tar, one by one. This year that same firm is investing in advertising to the extent of twenty times its original appropriation, and is getting its money's worth.

Let us see, then, what national advertising accomplished in this instance:

First, it corrected a condition in an industry which was suffering because of the misuse of its product.

Second, it found a way to make sure that owners of buildings should get *good* tar and gravel roofs instead of *poor* ones.

Third, it greatly increased the use, for an economical and beneficial purpose, of a product which in England, for example, is generally burned up as fuel.

Does not this show how advertising can be of true economic service to

(1) the business man
(2) you, the consumer, and
(3) the whole American public?

Such things as these have to do with the preparation of the plan as distinct from the preparation of the copy. The plan, in addition to many other things which suggest the scope of the campaign, gives the tone of the copy, the constant goal to which it is tending.

§ 5

It is up to the copy man, the point of attack having been determined, to present this leading point as skillfully as possible, present it in a way that will lay hold of the imagination of the reader, present it in a way that its full value will be present at the time of purchase, and at the same time to disguise that presentation by picture and text so that the advertisement will be irresistibly attractive and intrinsically interesting.

Of course he does not confine himself altogether to this one central point. He avoids monotony. He dresses up the advertisement with illustrations and other eye-catchers. He writes the copy with the sole purpose of making the reader as enthusiastic as he is about the article advertised.

Writing advertising bears some resemblance to the preparation of a news article. A well-edited newspaper gives in the headlines all the facts of the story that follows. The first paragraph of the story proper adds the essential details that could not be crowded into the head. The next few paragraphs enlarge and amplify these. Each successive section of the story enlarges the preceding section. The newspaper reader can stop anywhere and get some idea of the news. If he wants more information he goes on.

The ideal advertisement works the same way. Some

"But

don't you want a vote?" implored the suffragette of the hard-working farmer's wife.

"No, I don't," she insisted emphatically. "If there's any one thing the men kin do alone, for goodness sake let 'em do it."

There is a service for smokers that

United Cigar Stores

alone can give. Let them do it for you. To you now, buying a cigar is either a sordid or an extravagant transaction. A store within quick reach, a cheerful atmosphere, a good cigar, a profit shared—these are things the United Stores alone can do.

United Cigar Stores Ad.—The unusual illustration, the big display of the first word, the anecdote leading into the moral, the striking display of the article advertised, the white space and the border make an unusual eye-catching effect.

one thing—picture, display line, the name of the article—sticks out. It is caught by the most careless and indifferent reader. The second section gives a few essential details which may be confined entirely to the main keynote of the advertising. The rest of the advertisement is devoted to further arguments in favor of the article, suggestions on how it can be used, information as to where it may be obtained, offer of booklet or catalog and other details.

Thus, the advertisement divides the reading public into three great sections: those who merely grasp the fact that such and such a thing is advertised, those who tarry long enough to get at least one general or paramount argument in favor of it, and those who are so interested that they read the entire advertisement. Thus, if the advertisement has been properly prepared, none of it is wasted. Some impression is produced upon the most casual reader, and the constant reiteration of the name of the article—especially if coupled with a short sentence about it, which short sentence is sometimes known as a slogan or catch phrase—this constant reiteration produces some advertising effect. Even those superior individuals who insist they never read advertising in any form can tell you the names of twenty or thirty advertised articles, which names they have unconsciously absorbed in spite of themselves, and which names dominate their mental processes so tyrannically that "mattress" suggests "Ostermoor," "grape juice" suggests "Welch's," "collars" suggest "Arrow," "soap" suggests "Ivory," and so on down a long catalog.

Of course, this is primitive advertising. The advertising man who accomplished no more than this would still be in the kindergarten class, but the fact that this much can be accomplished by these methods gives to advertis-

ing a sufficient standing-place for its fulcrum by which it can ultimately, and by the exercise of the more subtle arts of advertising, move the whole public mind.

§ 6

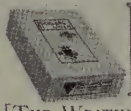
Clever advertisements, the kind you note and quote and hand about—the "Phoebe Snows," "Spotless Towns" and "Sunny Jims"—are not necessarily good, and are quite frequently bad. The name "Uneeda" is vastly overrated. That advertisement which makes you realize you need an overcoat, tells you where to get it, satisfies you that the price is right, and sends you there to get it, is a clever advertisement—very clever, because it sells goods.

Good advertising makes you wear Knapp-Felt Hats, Regal Shoes, Fownes Gloves, Cluett Shirts and Arrow Collars; fills your house with Tobey Furniture, McDougall Kitchen Cabinets and Standard Sanitary Plumbing; while "clever" advertising urges you not to be "odd" in buying flour, tells you that some whisky is "first over the bars," insists that its typewriter is "woven into the fabric of business," and asserts that the maker of its candy is the "Toffee King."

So you must understand at the outset that the advertisement writer is simply a conscientious, hard-working man, like your dentist or your plumber, and not a wit, a village cut-up or a wiseacre. He does not compete with Marshall P. Wilder or George Bernard Shaw on the one hand, nor with Epictetus or Benjamin Franklin on the other. He saturates himself with the thing to be advertised, whether it be a mattress or a motor car, and then he summons mentally before him the kind

Table Manners

Have long been the final test of good breeding. A woman who wouldn't be careless in this is sometimes careless about her writing paper. Are you guilty of the impoliteness of sending a friend a letter which says as plainly as writing paper can say it that the writer is careless about her personal habits? It is usually carelessness—not indifference—carelessness in not having on your writing table



HIGHLAND LINEN

[THE WRITING PAPER OF THE HOUSEHOLD]

This paper is peculiarly a woman's paper—fine, feminine, easy to write upon, in good taste and socially correct.

All the fashionable sizes. Nine beautiful shades, white, pearl gray, Scotch gray, Swiss blue, harebell, le lilas, old rose, chamois, acorn. Highland Linen may also be had with attractive colored borders or gold beveled edges. Sold wherever good stationery is sold. If you cannot find such a store, send 10c. to us for samples and name of a dealer who will supply you.

EATON, CRANE & PIKE CO.

PITTSFIELD, MASS. NEW YORK

THE WORK OF A WELL-KNOWN ILLUSTRATOR USED TO GIVE INTEREST AND STORY-TELLING EFFECT TO A MAGAZINE ADVERTISEMENT.

of people who could, should, or would buy a mattress or an automobile and sets before them with picture and text the Ostermoor or Oldsmobile as enticingly and as intelligently as he knows how.

§ 7

The art of writing, the literary touch, can be employed to make advertising more effective, just as the art of the graphic artists is employed to make it more effective.

The man who writes a story employs a certain technique to make that story effective. His choice of words and the mental images that they invoke, his sense of proportion, of suppression of unessentials, the playing-up of big points, the whole literary craftsmanship which makes a short story effective, or a long story effective, for that matter, has an object not dissimilar from that of the advertisement writer. He, too, has a story to tell, a story addressed to the same mind, and while his ulterior object is to make you like, not his story, but the *article* he is describing, in a sense it is the contents of his advertisement to which he wishes to draw attention, just as on the part of the story writer it is the contents of the story—the idea in it or the characters—which the story writer is trying to sell you. It is easily believable that the advertisement writer, who is otherwise well equipped, can learn much from the art of writing.

The greatest help to the preparation of advertising matter is a mixture of good sense and good taste. An advertisement is better because it is based upon rules of arrangement, of display or of sound color schemes.

The rules of taste are not mere arbitrary laws adopted

Visible Evidence Of the Power of Advertising

THIS building represents the cumulative result of steady advertising during the past thirty years, beginning with an appropriation of four hundred dollars and steadily increasing until several hundred thousand dollars a year are being invested in advertising.

Another one of the beautiful buildings of this city—that of John Wanamaker—is also a monument erected to successful advertising. It is the cumulative result of fifty-one years' intelligent investment of money in advertising.

Just across the ferry at Camden there are two enormous plants, each one impressive on account of its size, each one the direct result of successful advertising. One is the plant of the Victor Talking Machine; the other that of Campbell's Soups.

Advertising becomes a visible asset when its results are expressed in such concrete forms as these.

THE CURTIS PUBLISHING COMPANY

Independence Square, Philadelphia

THE LADIES' HOME JOURNAL
THE SATURDAY EVENING POST
THE COUNTRY GENTLEMAN
THE CRITERION OF FASHION

CURTIS PUBLISHING CO. AD.—This strong, dignified advertisement shows how a publishing house advertises advertising.

by some executive committee. They are rudimentary in every mind. Nature is their source. Everything in the world that is left to nature is a good color scheme. The white and blue of the sky, the yellow and green of the earth, the spectrum of the rainbow, the coloring upon any leaf, or fruit, or vegetable—these are all perfect color schemes.

So advertising, prepared along the same lines that actuate the artist up to a certain limit, remembering that it is an applied art and not a free art, will enhance the value.

More than that, when it is considered that one of the first principles of advertising is to attract attention —that is, to make efficient display—you soon realize that the skillful artist and typographer can make more striking display than the ignorant and tasteless man.

The German posters, with their new and unusual use of color and design, are much more eye-catching and much better advertising than the commonplace stuff used in this country, which is so carefully planned not to be over the heads of the masses.

Advertising should not be commonplace, and one of the first tendencies of the ignorant and unschooled is commonplace.

It requires brains, intelligence, genius and taste to be different and original, and all these things arise from a study of the graphic processes so as to use them in new and unusual, but attractive and effective, ways.

There was a time when it was believed that any illustration, however crude, was sufficient for advertising. Now it is well understood that there is something subtle in a well-drawn picture—one that by the skill of the artist gives something more than the rudiments of the idea—and advertising has benefited accordingly.

Has it benefited as much by a study of the art of writing? It would seem that the test is readability. Are advertisements interesting? Some of them are—very much so. Many advertisements, if printed elsewhere than in the purely commercial pages of the magazine, would be read for their intrinsic interest, without a suspicion of ulterior object. The difference between an advertisement written to sell goods and an advertisement written to convey interesting information in an interesting way is the difference between a rug displayed in a museum for admiration and a rug displayed in the marketplace for sale.

The magazines frequently publish articles, or stories for that matter, which incidentally and from the nature of their subjects are advertisements. It is easy to conceive of a human interest article written about the Island of Bermuda and published with illustrations in a magazine for the sole purpose of expressing the feeling of some writer toward the history and picturesqueness of this coral islet in the midst of the great Atlantic. It would be a better advertisement of the advantages of that Island as a tourist resort than any folder prepared by a hotel or steamship company. If, then, instead of writing the ordinary resort literature with its superfluity of adjectives and its undiluted exaggeration, a writer with a sense of proportion and real enthusiasm for his subject prepared that piece of literature, it would be good advertising and the more nearly good literature the better advertising.

§ 8

Sometimes the advertisement writer takes advantage of the world-wide love of a story and tells one. The

human race are all big children when it comes to stories, and teachers in all ages have taken advantage of this amiable weakness to administer a small dose of moral in a vehicle of narrative. Christ taught by parables; Nathan administered his rebuke to David beginning, "A certain man had a little ewe lamb," and Scheherezade saved her life and incidentally invented the serial story by the tales she told her suspicious spouse.

A manufacturer of a rubber tire takes a well-known historical anecdote and points the obvious moral at his own goods:

Pot-Luck with Lucullus

Lucullus was the Bradley Martin of antiquity. It was said that a square-meal at Lucullus' country house cost one hundred thousand sestertiums. It was a favorite trick of Lucullus' friends to stop him in the Forum and beg to be taken home to dinner, hoping to catch him some day when he had nothing but warmed-up potatoes and cold meat.

"Take me out to dinner, Cul," said Cicero one day. "No fuss, you know; just pot-luck."

Lucullus telephoned out, right before Cicero, and simply said:

"Serve dinner for two in the Apollo room."

The room was decorated with American Beauty roses and the dinner cost about ten thousand sestertiums a plate. The secret was in that word "Apollo." Lucullus had an understanding with his servants that when he said "Apollo room" it meant "Blow yourself on a meal."

It is a great thing when one word stands for all that's good. It saves explanation.

It would take a long paragraph to describe all the goodness of the Kelly-Springfield Tire, but your customers do not have to do that when they want a good tire, and neither do you have to when you wish to tell them about a good

Washington's secretary, when reproved for being tardy, blamed his watch.

"Then," said Washington, "either you must get a new watch or I must get a new secretary."

The advertiser, too, demands exact performance. Either a medium makes good or he gets a new medium.

One of the qualities of Farm and Fireside is that it is right on the minute—that in every respect it fulfils the expectation of the farmers who read it and, therefore, of the advertisers who use it.

FARM AND FIRESIDE

THE NATIONAL FARM PAPER

New York Springfield, Ohio Chicago

41

A German, an Englishman and an American were each about to draw an elephant.

The German evolved an elephant from his own inner consciousness.

The Englishman read all the books he could about elephants.

The American went to the Zoo and looked at an elephant.

Have you, Mr. Manufacturer, evolved the Farmer from your own inner consciousness or read about him in the comic papers, and then decided that you cannot sell him your goods?

If so, come and look at him. The Farmer is simply an American who lives in the country. He can and does buy the kind of things that you do. Every Farmer is a home provider. Of the 450,000 farmers who read Farm and Fireside 87 per cent are home owners.

FARM AND FIRESIDE

THE NATIONAL FARM PAPER

Springfield, Ohio

New York [2] Chicago

Two Farm and Fireside Ads.—Two examples of the story-with-a-moral style of copy.

tire. You say "Kelly-Springfield" with a rising inflection, and they say "Kelly-Springfield" with a positive inflection, and it is done. The whole story is told in the words "Kelly-Springfield."

The story is freshened up by a few modern touches which do not lessen the point. Sometimes mere allusion to a well-known incident is enough. See how the decision of Solomon advertises a padlock.

Solomon was unable to distinguish between the real and the imitation flowers brought him by the Queen of Sheba to test his wisdom.

He had to call in a bee to help him out.

Solomon's wisdom has never been equaled, but imitations have become cleverer with the years.

What wonder then that the public blunders in accepting an imitation for a genuine Yale Padlock!

Yet if folks but knew it, there is a way of telling the true from the false as simple as the wisdom of Solomon suggested.

It is the name "Yale" on the padlock, put there to protect the buyer's possessions and the Yale reputation.

Ask your dealer to show you the line.

An electric light company, advertising to point out the many domestic utilities of electric current, and realizing that light might be advertised in a lighter vein, says.

Tennyson says:

"An infant crying in the night,
An infant crying for a light,
And with no language but a cry."

Edison says that if the infant is crying only for a light, an electric light can be turned on by touching a button, but that

most infants who cry in the night cry for something more substantial than light, and here again comes in the Edison service to heat the baby's milk with an Edison electric heater so as to reduce its crying to the lowest possible terms.

§ 9

As an instance of the way in which a subject can be presented with many of the qualities of good writing, take this announcement of the purpose of the United Cigar Stores. It is not necessary to comment upon it, as the whole story is contained within the limits of the advertisement.

The Passing of the Wooden Injun—In Its Place The United Cigar Store

You remember the old-time cigar store and the Wooden Injun, don't you?

The store, we mean, in which, if you happened to be a chance visitor, you had no idea of what you were getting for your money when you bought a cigar.

In most of these places—not all, of course—you could almost hear the man who waited on you say, after you had asked him for his best three-for-a-quarter cigar:

"This guy will never come back, so here's a chance to make a little extra."

Everyday transactions like this represented the business ethics of the Wooden Injun.

When United Cigar Stores were first heard of ten years ago people were naturally a little skeptical of the claim that everybody would be treated alike—the stranger who was going out on the next train, or the old customer who could be called by name.

When the United Shield was set up, the Wooden Injun

was banished to the Happy Hunting Grounds. And all the old traditions went to limbo with it.

The Wooden Injun represented the old order of things—the dingy shop, the man in his shirt sleeves to wait on you, the shoddy cigar of his own make, the musty case, the dusty shelf, the long chance.

The Wooden Injun had to go.

It would have been as much out of place in front of a United Cigar Store as a corkscrew in a pulpit.

To establish cigar stores on a new plan looked like a big undertaking, and it was, seeing that it was a battle, not against competition, but against old institutions and older prejudices.

In our success we are credited in some quarters with having worked a wonder.

We don't think so.

In the operation of our hundreds of stores we have simply applied the plain rules that an individual proprietor, who knew his business, would apply in a single store, if he took honest pride in it.

This is the spirit of United Cigar Stores.

Every man who comes in once is expected to be so well pleased that he is sure to come back.

There's nothing to bar his way, with the Wooden Injun on the scrap heap.

This advertisement was written by a writer—by a man who had a long varied newspaper training. He applied to the writing of advertising copy his experience in writing news stories, but it is not thereby less good advertising. It is much enhanced.

§ 10

Some years ago a prominent figure in the advertising world was John O. Powers. In the early beginnings of

modern advertising he was asked by a manufacturer of lamp chimneys to write advertising for them. These advertisements were so shrewd, so human, they left so much unsaid which unconsciously provoked speculation in the mind of the reader, that they came pretty near being literature without losing a vestige of their power as advertising. Let us quote some of these advertisements and leave it to the reader whether in so short a space any writer has said so much so well.

There's a right chimney for every lamp, and my name is on it. Macbeth.

Nobody else apparently dares put his name on his lamp chimneys. Macbeth.

I don't make all the lamp chimneys; no trouble with mine. Macbeth.

Later on Mr. Powers wrote some advertising for a varnish company. This advertising had also a certain quality, due perhaps to its use of simple images and simple words which made it distinguished. Read this advertisement, set in type ordinarily used for quotations, without the advantage or disadvantage of advertising display, and ask yourself whether it is readable or not:

"The Excellent Is the Permanent"

So says Tennyson, and so says Nature. The fine things are the things that abide. Iron rusts out; stone crumbles to dust; gold remains untarnished for ages. "Fine" does not mean "frail." Among the things of its class, the finest is always the firmest, or solidest, or strongest, and the most durable. Diamond is harder than glass, because it is finer. A Persian rug wears longer than a common carpet, because it is finer. Ma-

hogany outlasts hemlock, because it is finer. It is exactly so with varnish: a cheaper grade, composed of poorer materials, is like basswood or shoddy cloth. Only fine varnish can be strong and firm and durable. It costs a little more, and it is worth a great deal more.

Murphy Varnish Co.

Note the simplicity of these Zinc advertisements:

What is there about that substance known as

ZINC

which makes the paint so good? Technically it is a long story, but the facts are quickly stated.

Zinc makes paint look better, whether white or colored; it makes it last much longer, and it transforms the paint into an impervious shell of protection from all kinds of weather.

Proof: The best paint manufacturers use it in their best paints.

The story is readably told in our booklet, "Your Move," which we would like to send you.

The New Jersey Zinc Company, 55 Wall Street, New York. For big contract jobs consult our Research Bureau.

. . .

ZINC

in paint makes paint complete. It is the ingredient that should be added to all paint to make the other ingredients more effective.

The chief cost of paint is the cost of putting it on. Paint without Zinc must be more frequently renewed. Paint with Zinc in it lasts.

There are other reasons also for Zinc in paint. The booklet, "Your Move," tells. The man-whose-house-needs-painting

"Your Move" is the name of a book that tells why paint without

Zinc

is not paint. When we say it is not paint, we mean that it will not do all the things that paint could and should do, and which you pay to have done. You pay anyway, Zinc or no Zinc.

Zinc makes the paint to which it is added look better, last longer and guard more safely.

Zinc in paint is not a new thing except to you. All the best paint manufacturers use it in all their best paint. If you get and read the booklet, "Your Move," you will know why.

The New Jersey Zinc Company, 55 Wall Street, New York

For big contract jobs consult our Research Bureau.

New Jersey Zinc Co. Ad.—Illustrating the effectiveness of the use of typography only in the display of an advertisement.

Cover of New Jersey Zinc Co. Booklet

should send for this book to-day. It will give him the knowledge to insist on Zinc to his painter.

The New Jersey Zinc Company, 55 Wall Street, New York. For big contract jobs consult our Research Bureau.

Many passages in Kipling have all the qualities of good advertising writing. If the same sympathy for mechanical progress that is shown in "The Ship That Found Herself," or in "The Night Mail," or in "Captains Courageous" were applied to the article to be exploited, the result would be advertising of the best sort.

There are passages in Arnold Bennett's books which prove that he would be an excellent writer of advertising. Take the description of the Pottery in "Anna of the Five Towns." Here is what to many minds would be a very dull and uninteresting process of manufacture. In the hands of a writer who knows his vocabulary and who also knows his subject, the process of making cups and saucers becomes the most interesting sort of reading. If the Potteries of the Five Towns wished to put out a booklet, or a series of magazine advertisements about their products, this material of Arnold Bennett's, with very little retouching, would be excellent. All the devices that an author uses to gain attention are admirable for the advertisement writer. Whatever is humanly interesting that can be introduced into advertising, helps that advertising just as it helps the short story or the book. Personal experience, the narrative style, unusual characterization, happy epithets: all these things have their place in advertisement writing. If they are not used more, it is not so much because they are not appreciated, as because so much advertising is written by men who have not also the gift of writing.

You must combine two processes of thought, not usu-

ally found together, to produce the perfect advertisement writer. He must have the commercial instinct as well as the artistic literary touch.

§ 11

Seymour Eaton, who once flamed over the horizon of advertising by the novelty of his ideas and their expression, wrote an advertisement to introduce his tea, which is here inserted as a sample of advertisement writing that gets over into the class of current literature.

The Tea-drinking Center of the World

I spent six weeks in London last summer; largely at the London office of The Booklovers Library. I found that the library had the afternoon tea habit firmly established. Work stopped at four o'clock. Tea was served to everyone, from the packers in the basement to the titled aristocracy who frequented the library resting and reading rooms and whose carriages waited on Hanover Street. I called it tomfoolery; a waste of employer's time; and I told the manager so. An American institution should be managed on American lines. But in a week I changed my mind, and in two weeks I had the tea habit fully developed myself. At four o'clock thereafter I had tea served in my office on the second floor, and I had the pleasure almost daily of ordering an extra cup or two for American callers. Employers of labor in England are required by law to give their "help" this extra half-hour, and in nearly all large concerns the tea is served right in the place at the expense of the house. There isn't anything much more refreshing than a cup of tea in the middle of the afternoon; that is, if the tea is good; and there is no place in the world where tea is so uniformly good as in England.

This explains why we asked a London house to put up the Tabard Inn Tea; the largest importers and acknowledged the best tea blenders in Great Britain. I am told (and I believe it) that the three blends of Tabard Inn Tea are uniformly the best teas ever shipped by this house to the United States. Americans who have enjoyed the teas of England say, "We never get anything like this in America." You can have it now quite as good as the best in England. The Knight's Blend sells for $1.50 a pound; The Prioress' Blend for $1.00; and the Clerk of Oxford's Blend for 60c, named after three of the Canterbury Pilgrims. Packed in half-pound tins and sold by all grocers carrying high-grade goods. Each package contains a little booklet giving directions for making. For tired people, people who overstrain in one way or another, there is probably nothing so healthful or so restful as a cup of good tea, made right and served right. It is the best "between meal" beverage that the world has yet discovered.

§ 12

The time is slowly approaching when writers of the first rank will write advertising, just as now artists of the first rank do not hesitate to produce commercial art. A long list of artists, beginning with such men as Sir John Millais, Herbert von Herkomer, George du Maurier, and Sir Frederick Leighton, and to-day including Rollo Ogden, Irving Wiles, Maxfield Parrish, as well as nearly all the leading American illustrators, are contributing to make advertising, not only delightful, but more resultful.

The first book by the Williamsons, "The Lightning Conductor," was the best advertisement the Napier Car ever had, and practically made that car the best known automobile in England. The advertising was uncon-

scious and unintentional, but it shows how far the work of the so-called literary writer could be used in the exploitation of business and its products.

§ 13

This shows that the writer of advertising is omnivorous. All is grist that comes to his mill. No piece of knowledge is wasted. Everything can at some time be woven into that fabric which is to appeal to the interest, taste, desire, fear, cupidity, reason, instinct, of human beings. And all that has been written fails to construct for you that sixth sense which is responsible for the real creative work of advertising.

Here stands the factory, its machines turning out daily a stream of goods. Here are the distributors, the jobbers, drummers, retailers, who carry those goods all over this great country, until the familiar package, bale, bundle, box or carton is found on shelf and counter in every village or city.

Here are the consumers, the homes with the varied wants and desires, all more or less alike, more alike than different, but separated by distance, tastes, education, habitat, income and climate.

By what method, what group of mediums, what arrangement of words and pictures, what appeal, command or demand, can this multitude of people be induced to go to those thousands of stores and demand packages from those neat rows on the shelves?

What is the greatest common denominator of those goods and these people?

Here is a wonderful array of tools to choose from: thousands of magazines, tens of thousands of newspapers,

miles of billboards and painted signs, a hundred thousand street cars. Here are writers and artists, printing presses and lithographers. Here are thousands of windows in the stores to be dressed with the goods. Here are investigators to find out all about the goods, the stores, and the consumers; what they want, what they will pay, how they live. Here are various advertising agents, each with his specialized individuality, all aiming at the same thing, to sell the goods, but with styles varying as Robert W. Chambers varies from Theodore Dreiser, as Charles Dana Gibson varies from Howard Pyle.

But the man who makes the success of that advertising must choose his tools, his ingredients, and must put them together so that the great public gets a distinct, vivid, lasting impression, an impression that is closely related to impulse. Thus it is that to many every player piano is a Pianola, every camera a Kodak.

Study, investigation, common-sense, experience—all help to guide a man toward an understanding of advertising. There will always be some who by a certain feeling, or temperament or clarity of vision, will be able to use these materials better, to produce a more vivid image, a more lasting impression, a more definite success.

CHAPTER VIII

SELLING AT RETAIL

§ 1

Retail advertising is the advertising done by retail dealers through local newspapers and other mediums in order to reach people who will come to the store and buy goods. Retail advertising differs from general advertising chiefly in respect to the fact that it is local rather than general. The same qualities that make general advertising good apply to retail advertising. But, as a rule, retail advertising is not so well done.

The manufacturer who is selling a product over the entire country can afford to pay more than the retailer does for both his "copy" and for his designs. This is true, not in general, but in particular. A number of retailers, especially those in the large cities, do just as good advertising and spend just as much money upon their copy and designs as the general advertiser, and in some instances more. Department stores pay very large salaries to advertisement writers, and give a great deal of thought and study to their cuts, designs, illustrations, type display and other essentials.

Retail advertising is the real support of the newspapers, and a great proportion of it comes from the department stores. In a great many cities these stores use as much as a page a day in a given newspaper, and in

some cases two and even four pages have been used for a single advertisement.

In metropolitan cities, such as New York, Chicago and Philadelphia, as high as $20,000 a year is paid to the man who has charge of the advertising. This man may have as many as a dozen assistants, some of whom are advertising writers, others of whom are printers, designers, artists, stenographers and clerks, making a complete advertising department in itself.

The retail advertiser as such cannot use the magazines or any publication having a general circulation. His chief medium is the newspaper which circulates not only in the city where the business is located, but in nearby suburban towns tributary to the main city from which the store draws shoppers.

A modern development of business and of advertising is a chain of stores operated by one manufacturer, who thus becomes a retailer on a large scale. Such a chain of stores can be advertised in mediums of national circulation, giving the addresses of the stores in the different cities, unless the list is too long, in which case the reader of the advertising is advised to look up the store in his own town.

One of the largest enterprises of this kind is an association of cigar stores which maintains not only one but many retail stores in a single town, and has spread all over the United States, so that small towns have at least one store of this syndicate. This advertiser uses both magazines and newspapers. Several shoe manufacturers, druggists and other businesses follow the same plan.

The advertising done by these syndicates of stores is not retail advertising in a strict sense, although the stores are retail stores. When a manufacturer sells

goods by general advertising, whether he sells it through the regular retail stores or through his own retail stores, the advertising he does is more nearly similar to general advertising than it is to retail advertising.

§ 2

The retail advertiser then is the man who advertises in local newspapers to get local customers to come to his store to buy goods. In the smaller towns there is a close personal relation between the dealer himself and his customers. In a large city a great store grows up with an army of clerks, and the advertiser himself as a personality is unknown to the shoppers.

§ 3

At the head of retail advertising stands, as has been said, department store advertising, and the pioneer in department store advertising is without question John Wanamaker. Although there are many department stores to-day whose advertising is as intelligent and as productive as that of the two Wanamaker stores, it is true that the modern idea of department store advertising grew up under the management of John Wanamaker in Philadelphia. It is generally said that Manly M. Gillam, an advertising writer of reputation, is largely responsible for what is known as the Wanamaker style of advertising.

The finest thing said about Benjamin Altman when he died was said by John Wanamaker. What he said was that Altman was an artist in business. The great

white marble store on Fifth Avenue in New York is a model department store; more than that, it is a worthy addition to the notable buildings of that city, architecturally the equal of the public library and other boasted buildings. This fact and the further fact that it bears no sign or other indication of its name and purpose are also advertising—advertising of the most subtle and far-reaching kind.

The New York Wanamaker store bears the style—"Successor to A. T. Stewart." Thus Wanamaker astutely links his store with what was probably the original department store. The Wanamaker advertising to-day is quite different from that style created by Gillam, which furnished the model for so many stores in other cities. It is so individual in style that it constantly creates wonder whether anything so extreme can be sound.

Joseph H. Appel, the Advertising Manager of the New York store, has set down one such query and his answer which may be taken as an exposition of this new note in advertising.

"Good morning."

"Good morning, I am glad to see you."

"I have just come from your Auditorium. (One of the foremost advertising agents of New York is speaking.)

"I read this morning your advertisement announcing the Spring Presentation of Paris Gowns, exploiting the influence of the Cubists and Futurists on the new fashions. (It is like many other Wanamaker advertisements: educational, artistic, individual.)

"I have come to ask you a question," continues the visitor.

"It may sound brutal to ask it—and unnecessary, for your Auditorium is crowded and you are certainly getting a good response——

THE EVENING POST: NEW YORK. TUESDAY, APRIL 7, 1914. 5

Evening Post Page of Wanamaker News

The John Wanamaker Store | Broadway, 8th to 10th Streets | Open Until 5:30 P. M. | Directly on the Interborough Subway

Seen from a High Up Store Window

Two pigeons building a nest in the chinks of the cornice close to the roof of a house over the way.

A few days later on two little eggs in the nest are visible.

Through the windy, cold and wet days the father and mother bird sitting out their chores daily and pleasure, and in due course one little egg opens itself to let out a tiny baby pigeon.

Some of our friends looking on from a distance, feared that the zero weather might freeze out the bird baby, but the faithful father and mother were equal to their duty and protected their child until it was full feathered and able to take care of itself.

"Nothing is impossible at Bunker Hill," Daniel Webster said when the crowd there almost spoiled the Dedicatory Exercises.

To take care of a little bird seems like a small thing, but it is small things well done at home or in a large store that count up to the good.

There is no customer too small and no duty too trifling to have due attention from one interested and ready people.

We strike out from our dictionary the word impossible.

(Signed)
April 1, 1914.

J. Wanamaker

WANAMAKER AUDITORIUM LENTEN RECITALS

Tomorrow, Wednesday, April 8.

At 2 P. M.—Organ and Victrola selections from Rossini's Stabat Mater.

At 2:30 P. M.—Wagner organ recital by Alexander Russell.

At 3 P. M.—Matinee recital by the artist pupils of SERGEI KLIBANSKY

(First Gallery, New Building.)

AWNINGS

Best materials.
Best workmanship.

SHADES

Best materials.
Best workmanship.

NOW—

Now is the time to plan your orders.

(Third Gallery, New Building.)

NEW

The Violet Set of Muff and Collar

This charming addition to the Easter toilette is composed of a large muff which looks like beds of fragrant violets in combination with puffings of violet silk chiffon and an interesting collar with more violets and lace. Price $25 set.

Other flower sets with scarf or comforters will be made to order.

(Main Floor, Old Building.)

Just From Paris
FORSANE
The New Linen Collars

Also sets of collars and cuffs, to wear with mannish tailleurs and tailored dresses. Several shapes with and without revers.

We will copy them to order or you may have the original.

Collars, $1.50 to $3.50.
Sets, $5.50; separate cuffs, $2.50.
(Main Floor, Old Building.)

For Easter Black and White JEWELRY

Little Jewel Shop, An Trésor de Paris, is showing a charming collection of this latest novelty—so artistic, so effective, that everybody who likes new things will immediately get some.

Black onyx, jet, and enamel are combined with rhinestones, mother-of-pearl, artificial button pearls, and so on.

Long artistic earrings
Button earrings
Brooches
Dinner rings
Lavallieres
Pendants on black moiré
Bar pins
$2.50 to $18.75
(Main Floor, Old Building.)

Cashmere Gabardine for Suits and Dresses

"Do tell your Dress Fabrics Salons to advertise the wonderful cashmere gabardines you have," said a woman yesterday.

"I have never seen these advertised, and it is just the sort of thing women are wanting for Spring suits and dresses."

This cashmere gabardine is entirely new and unusually desirable and attractive. It is not unlike a light weight, very soft, supple broadcloth.

Castor, dark green, navy blue or black, 54 inches wide, $2.

(First Floor, Old Building.)

Easter Lily and Flower Show

Spring Itself—Flowers, Birds, Sweet Perfumes and Many Colors

On the Main Aisle of the Stewart Building of the Wanamaker Store birds are singing merrily, roses are blooming and all kinds of plants and other flowers for Easter gifts and decorations are lending their natural beauty to this feast of color.

Fresh from the greenhouse we have secured specially for tomorrow, Wednesday, a limited quantity of

Scotch Heather at 75c Pot Each Plant in Gilded Pot

Also fresh lilies of three to six blooms at 20c bloom, together with azaleas, rhododendrons, lilies of the valley, lilacs, spiræa, and others.

Jardinieres and fancy baskets to go with them.

Flowers and plants selected now will be delivered day before Easter, if desired.

(Main Aisle, Main Floor, Old Building.)

Hartz Mountain canaries with brass cage, $4.

(Also Flower Shop, Subway Floor, New Building.)

Silk Hosiery

Easter Sale for Men and Women

Rare chance is this for men and women to complete the hosiery part of their spring and summer wardrobes at less cost than they would normally have to pay for equally good quality.

Women's Silk Stockings

White and colors with self colored clox. Regularly $1.50 pair, now $1.25.

Black, in light, medium, or heavy weight. A small part of lot in black, white and colors are mill-run of $1.50 to $2 grades. $1.25 to $2 pair quality at $1.15.

Mill-run, in black; some with mercerized tops and soles; various weights. $1 to $1.35 pair quality at 75c.

(Main Floor, Old Building.)

Men's Silk Half Hose

Ribbed, shot effects in black and white, black and purple, black and blue, and black and green. Regularly $2 pair, now $1.25.

Mill-run in black and colors, some with lisle soles. $1 pair quality at 65c.

(Burlington Arcade Floor, New Building.)

This merchandise came to us at reduced prices as a result of a combination of fortunate circumstances, the story of which would take too long to tell.

Suffice it to say that this offering is of Wanamaker standard hosiery in every particular, covered by the Wanamaker guarantee.

In the Easter Candy Shop

"What isn't there?" one might exclaim, instead of asking "What is there?"

We do know one thing—the spirit of Easter is there, joyously expressed in Easter bunnies and Easter chickens and Easter ducks and Easter baskets and Easter eggs.

A host of Easter novelties from 5c for a paper Easter egg to $15 for a great big Easter egg filled with many delightful favors.

(First Floor, Old Building.)

Still More Easter Fashions For Young Women

Never were fashions more delightful, and never have the Little Gray Salons been better able to meet every possible need and desire than this Easter time.

For instance, $30 will buy a crepe de chine dress with organdie roll collar, revers and ruffle, a picot-edged puff tunic, and a touch of jet on the bodice. In mignonette green, navy, bleu or black. 14, 16, and 18 years.

A coat for $11.75 is of sponge—a one-button ripple cutaway model that really sells itself, it is so unusual for the money. In corn color, tango, black or navy blue.

The boys' slip-on coat in various tweeds is $15. This appeals to lots of girls, and no wonder, for it is delightfully boyish.

Suits come in very many styles. A distinctive model for $25, has a short cutaway coat gathered on to a yoke in front. This can be worn open at the neck, showing revers lined with figured silk.

For $28.50 there is a suit with the loose coat gathered at the neck in the back, the standing collar lined with plaid grosgrain. The two-tiered skirt is apt to be becoming.

Either of these suits in navy or Labrador blue, green, black, or black and white check. Sizes 14, 16 and 18 years.

(Third Floor, Old Building.)

Salons of Women's Dress

They Have Made Wonderful Preparations For Easter

Hundreds of distinctive tailored suits have been coming every day for the last two weeks.

New dresses are here for every occasion and at all prices.

Sports coats, country coats, motor coats, town coats, afternoon and evening coats and capes—there is no limit to the variety of Summer wraps.

But in addition to all these regular stocks the great buying power of the two Wanamaker Stores permits us to offer new clothes at especially low prices.

Tomorrow for the First Time Tailored Suits of Eolienne at $30, $32.50 and $37.50

Silk eolienne is an ideal Summer fabric and these suits of eolienne are exquisitely designed and fashioned. Among them are copies of Cheruit, Bernard and other Paris models.

The shimmer of the beautiful fabric, the softness of the material which makes the overskirts sway in every breeze and with every motion of the wearer, the graceful cross draperies, the pleated basques, the peplums, the long straight back coats finished with bows—all are features that one finds in higher-priced suits.

(Second Floor, Old Building.)

GLOVES

The First Gray Doeskin Gloves That Can Be Washed

Tomorrow, Wednesday, we shall have ready the first washable gray doeskin gloves ever made or that we have ever seen. The process of making these doeskin gloves washable was discovered recently by the chemist of a certain famous French glover. Only this one firm makes them and this store secured them exclusively for this Spring.

The gloves look like gray velvety mocha before they are washed; we have a pair that has been washed so that you can see them "before and after."

Same style in white also. Both kinds, $2.25 pair.

White washable doeskin gloves, outseam sewn and with one large black pearl button, $1.50 pair.

These, unlike most washable leather gloves, should be well soaked in soapy water before washing.

Exclusively at Wanamaker's.

(Main Floor, Old Building.)

An Easter Sale of Fine Millinery

French Shapes Trimmed with French Materials—Copies and Adaptations of the New Paris Models—Will Be Shown for the First Time Tomorrow, Wednesday, at $10, $12, $15 and $20

Had a ship docked from Paris yesterday and had these hats come straight from Paris they hardly could be more French. The shapes came from Paris. The trimmings came from Paris, the exact fantasies and ornaments that are being used today by many of the best Paris modistes.

The hats themselves have been trimmed by expert milliners who know Paris and understand how Paris does things.

In the collection are adaptations of the Suzanne Talbot sailor, the Caroline Reboux sailor, the Evelyn Varon rough straw hat, and many other copies and adaptations—for, of course, no two of the hats are alike.

We consider them the best models ever presented by us at the prices.

Our milliners have also been busy making some very beautiful dress hats. The shapes are French and they are richly trimmed with luxurious ostrich feathers in black or colors. These are $30 upwards.

The readers of this page are cordially invited to see these very pretty things.

And it is only four days before Easter!

(Fourth Floor, Old Building.)

FIRST NOTICE!

The Great Half-Yearly

Piano Sale

Will Begin Thursday Morning, April 9th, in Time for Easter

Make Your Plans Accordingly

Details Tomorrow, Wednesday, Evening

MEN

Four days to Easter.

TOPCOATS are in great demand. Men are growing wiser both in the appreciation of the importance of a light-weight topcoat, and in the knowledge of where to get the best.

REDLEAF topcoats are $35.

They are made in London; and no man who hasn't seen and put on one of these topcoats knows how good a topcoat can be.

Topcoats of finest American unfinished worsted, black and oxford, quarter silk lined, silk-lined sleeves, cut after a coat tailored in an exclusive London shop, $26.50.

SUITS to suit all.

Standard of the world.

$18.50 to $42.50.

For the Easter parade.

Cutaway coat and waistcoat, $25, $35 and $45.

At $35, plain edge coat and waistcoat made of gray unfinished worsted.

At $45, black braided vicuna coat and waistcoat, one button on coat.

At $45 also, cutaway coat, waistcoat and trousers of unfinished gray worsted.

Trousers, $5 to $10.

Fancy waistcoats, $4.75 to $10; dark and light mixtures.

SILK HATS, $8; from Lincoln-Bennett, London; and the new silk hat for young men, $8.

NECKTIES

Regimental broad stripes from London, $1.

English foulards, with stripes and figures, $1.

Poplins from Dublin, in plain and fancy effects, $1.50.

Thousands at 50c.

And up to $6.50.

A larger and better variety of SHIRTS in silk or cotton weaves than any other four walls enclose.

Tub silks, white and with colored stripes, $4.50.

Heavier silk, with satin self or colored stripes, $5.

Madras and percales in the new designs, $1 to $2.50.

GLOVES, 50c to $5.

Sale of Golf Caps

95c; made in London from remainder of cloth used in $5 caps; light weight, in many patterns and colorings.

$1 each.

FORGAN clubs.

VARDON clubs.

RAY clubs.

We have them all; in fact we've got the exclusive American agency of the two latter.

The MEN'S STORE occupies the entire street floor of the New Building, with entrances on four sides and from the Astor Place station of the Subway.

THE WANAMAKER STORES

NEW YORK PARIS LONDON

INVENTORS, MAKERS AND IMPORTERS OF ARTISTIC WARES AND FABRICS FOR SUMMER HOMES

The Bureau of Interior Decoration, composed of specialists in furniture and draperies is prepared to undertake the work of putting homes in a new condition for summer use.

Third Gallery, New Building

WANAMAKER NEWSPAPER PAGE AD.—This page advertisement, illustrating the modern style of the Wanamaker Store, while differing considerably in effect, has behind it the same principle as inspired the original Wanamaker style.

Arrived Paquebot "La France," August 20, First Steamer from Havre Since the War

SEVENTY-ONE PARIS GOWNS AND WRAPS

To Be Exhibited in the Wanamaker Auditorium, Tomorrow and Friday of This Week, at 11 and 2

From the countries where war has been let loose have come many thrilling tales of refugees; but this is the first account of the difficulties met in gathering fashions in war times, and in bringing them back to America for the start of the Fall season.

Packed in osier hampers, and taken in a swift automobile from Paris to Havre through the military lines, the gowns which we shall show tomorrow form the first important exhibition of new Paris Fashions given in this country for Autumn 1914.

The story of the search for them is so full of human interest touches, of thrills and of pathos, of what is happening in this part of the world of Paris and what fashion-making in war time means, that we give it in full.

I.

When I reached Paris a few weeks ago in quest of the new fashions for the Wanamaker Stores, the city was hung with flags. They streamed from every window along the Boulevards and streets.

The wireless had told us of trouble in Servia, the railroad all the way down from Havre was patroled with soldiers, but no one appreciated the seriousness of the situation.

"Is it a fete?" someone asked lightly.

"No, it is war," was the grim reply.

II.

A friend telephoned early the next morning, "better leave for London; if mobilization is declared you will have difficulty in getting out of the city. And there will be nothing to stay for—no fashions. Everything will be closed."

That evening this notice was posted:

MINISTRY OF WAR
CIRCULAR OF EXTREME URGENCY
ORDER OF GENERAL MOBILIZATION
THE FIRST DAY OF THE
MOBILIZATION IS
SUNDAY, AUGUST 2.

All night long the city echoed with the tramp of feet, the singing of the "Marseillaise" and the famous "Chanson du Depart."

With morning came those scenes which one who witnesses them can never forget.

A quick good-bye, a clasp of the hand, a kiss, a hastily brushed aside tear, and a cheery, "There, there, little mother, it had to come some time, but it won't last long, and perhaps I may come home with the medal of honor"—and thousands of families were separated, never to be united again.

III.

Americans and other tourists were in distress also, though not so seriously.

They found posted on bulletins this notice:

Foreigners wishing to leave Paris must do so today (Sunday); those remaining must shortly obtain "Permis de sejour." Foreigners must leave the entrenched camp of Paris before the end of the first day of mobilization, that is to say, midnight tonight. They will have at the time of their departure to justify their identity to the Special Commissariat at the station. They will not be able to avail themselves of automobiles.

Crowds rushed to the stations and left for London at once. Others besieged the steamship offices for passage home, taking steerage accommodations without a murmur. Still others waited to see what the new day would bring forth.

But by the next day conditions were worse.

Authority passed from the civic to the military. Banking operations were curtailed. Letters of credit and travelers' cheques were not honored. Gold was unobtainable. One hotel after another closed its doors. Taxis and omnibuses were requisitioned by the military. The subway was crippled.

Only third-class tickets were sold to Havre, and the journey there took 11½ hours. Millionaires found themselves in cattle cars labelled "thirty-six horses," and they were glad to be there.

"What shall I do," I said to myself, "have I come three thousand miles for nothing, shall America have no Paris fashions this Autumn?"

We shall see—

IV.

I left the waiting crowds in front of the Embassy clamoring for passports. I left them in the ticket offices seeking transportation.

I turned away and started to make the rounds of the couturiers.

Callot was not ready.

Cheruit promised an exposition for the thirteenth.

"Women must have clothes, war or no war," said Madam Cheruit, "and those who make them must have a way to earn their living. Yes, we shall keep open and make what we can."

I went to the beautiful atelier of Paul Poiret. It was closed and the uniformed porter missing. I went around to the private entrance no the Fabourg St. Honore. I entered the courtyard. I looked into the windows. There I saw Monsieur Poiret, dressed in a soldier's uniform, surrounded by a crowd of weeping women, his devoted helpers.

I entered quickly. "I am going to join my regiment," said M. Poiret calmly. "An artist is nothing when a soldier is wanted—France needs men today, not artists."

"But have you nothing ready—no models, that I may show again to America your genius," I said.

"No, the atelier is closed, it shall remain closed, with nothing touched until I return—if I do return."

I passed out silently.

At the famous Rue de la Paix House of Worth I was greeted by Jean and Jacques Worth, also in soldiers' uniforms. They were taking a last look at one of their gowns, just finished, which, by the way, will be shown in the Wanamaker exhibit tomorrow. Their father, M. Gaston Worth, who retired some years ago, was called into the business again and is in charge of the House while his two boys are fighting for their country.

At Doeuillet's, on Place Vendome, the same scene was repeated. M. Doeuillet had joined the volunteers, but a few gowns were made up and these I also procured.

V.

That day's tour, sad as it was, showed that some fashions were to be had.

"I will wait and finish my quest," I said, "and get home the best I can."

The great steamer "La France" was being held at Havre, "the sea is not yet clear," they said.

"Let me know the latest minute to leave Paris," I said to the manager of the Compagnie Transatlantique, "I have work to do, and I don't want to waste any time waiting for the boat to sail."

I arranged for an automobile to leave at a moment's notice.

I procured my passports and steamer accommodations.

I started again my visits to the couturiers.

Then came the great opportunity.

The House of Bechoff-David was forced to close. M. Bechoff also had been called to arms.

His entire collection was offered to me—at war prices; half the usual figures. I took them all—some two hundred garments. Sixty-four are in the present exhibit; the remainder are on their way.

"At last my quest is ended, I have succeeded," I said.

VI.

But I spoke too quickly.

The real problems were still ahead.

How to get the gowns on the boat?

Trunks were barred from the trains. And they were too heavy for the automobile.

"I will try those huge French osier baskets," I thought, "they are light."

Into them the garments were packed and taken to my hotel.

Then I waited word from the steamship company.

Sunday morning it came. "La France sails tonight at midnight."

The big Daimler was summoned. With it came the manager.

At the sight of my luggage he was appalled. "We can't take all those pieces," he said.

"But that isn't all I have," I replied with a smile, "around the corner are two big baskets, I must take those also."

"No, no, no, it can't be done," he replied.

"Now I AM in trouble," I said in despair.

Those words and the way they were uttered, I afterwards learned, saved me. The chauffeur was English. He understood them. And afterwards he said, "I decided to see you through, trouble or no trouble."

And see me through he did, as you shall see.

VII.

"We can manage those baskets," said the chauffeur, and after much trouble he tied them to the rear of the car, the manager expostulating all the time.

It was then four o'clock in the afternoon. Havre was 140 miles away. "La France" was to sail at midnight and we had to make the run through a great part of the French Army.

"Halte" sounded seventeen times in our ears en route from Paris to Havre. These are the towns and villages at which we were stopped to show our passports:

First stop, ARGENTEUIL.
Second stop, LE PUY.
Third stop, ST GERMAIN.
Fourth stop, ACHERE.
Fifth stop, CONFLANS.
Sixth stop, ERAGUY.
Seventh stop, ST OUEN.
Eighth stop, PONTOISE.
Ninth stop, VILLENEUVE ST. MARTIN.
Tenth stop, BORD HAUT.
Eleventh stop, MAGNY.
Twelfth stop, ST CLAIR.
Thirteenth stop, FLEURY'S ANDELLE.
Fourteenth stop, ROUEN.
Fifteenth stop, ST ANAUD.
Sixteenth stop, BINTARVILLE.
Seventeenth stop, LETERRE.

We started, skirting the lovely old forest of St. Germain, and out through Conflans and on towards Rouen we sped.

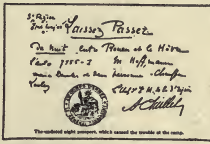
My last look at Paris was sad indeed. The city and its environs never looked so lovely. "Beautiful Paris, your wonderful buildings, your museums of art, your great workshops and stores, your priceless treasures—will they be here just the same when I return? Who knows!"

At Rouen we found it necessary to get a special police permit to travel after nightfall—"a *laissez-passer de nuit*." This we obtained through the courtesy of the Police Commissariat and at 9.30 we proceeded again, taking with us a native boy to show the way to Havre.

Our difficulties seemed over. At high speed we flew along the smooth road.

But our troubles had only begun.

"Halte!"



The undated night passport, which caused the trouble at the camp.

Seventeen times that word had been thundered at us.

Seventeen times we had been forced to halt and show our papers.

The minutes were slipping by and the "France" was to sail at midnight.

The seventeenth time we came to rest at a military camp only twenty-six miles from Havre.

Four armed sentinels barred the way.

An officer was routed out of bed. He refused to pass us. Another officer was summoned. He examined the night pass and to our dismay found the Rouen Commissariat had failed to date it.

The car was surrounded by soldiers with fixed bayonets.

Now the officer was mad indeed.

"Where is the passport for this boy?" was asked—the boy we had taken on at Rouen. He had none.

"Descendez," came the order.

The poor lad, frightened half out of his wits, made no move to leave the seat.

"Preparez-vous a tirer" (get ready to shoot) roared the lieutenant.

For one second everyone was petrified. Then the chauffeur gave the boy a push! "Get down faster than you ever did anything in your life," he said in French.

The boy clambered down. At a word two soldiers took hold of him and marched him away—under arrest. We never saw the lad again, but undoubtedly he was released in the morning and sent home happy with the fee we had given him to act as courier.

Then the automobile was ordered to turn 'round and wait for morning. There was a bridge in front of us. In turning we got near the bridge. The officer thought we were trying to escape. *"Halte,"* and the soldiers started to bayonet the tires.

How we turned I do not know, but we managed it, without losing either our tires or our lives, and back to the nearest town we went with a sad heart, thinking we had missed the boat.

My departing memory of that midnight camp is of sentinels with pointed bayonets and a very angry adjutant.

The next morning we decided to go to Havre, as the Chicago was also there.

Three times we covered that bit of road, passing through the camp in the gray of the morning.

And great was our joy when we pulled into Havre to find that the "France" was still there, her sailing again delayed.

On her decks were the Americans who had been there idle for more than a week while I was getting those much-wanted fashions in Paris.

The baskets, with their precious freight, and the other parcels were placed on board.

Four days later we sailed, reaching New York August 20, the first French ship to reach our shores since the war.

And the first—and latest—French fashions!

VIII.

While in Havre, I wanted to get a photograph of the car which had carried the first Paris fashions to America. Loaded with the bags and baskets, we drew up the automobile in front of the Hotel de Ville, as a good background, and the photographer prepared to make the exposure. But an official rushed up to us—

"You will all be in jail in two minutes!" he cried. "Stop! Stop!"

And so we have no photograph to show here as a souvenir of that wild night ride.

But the gowns are here!

The gowns are here!

And the gowns, the gowns! You may see them yourself tomorrow in the Wanamaker Auditorium, one of the most notable collections we have ever presented.

Formerly A. T. Stewart & Co. **JOHN WANAMAKER, NEW YORK** Broadway, Eighth to Tenth Streets

WANAMAKER WAR AD.—This remarkable page advertisement, based upon facts, and with a tremendous news value, shows how the Wanamaker Store took advantage of the great public interest in the war between the Allies and the Germans, 1914.

"But does this sort of advertising pay—does it pay? I am not asking it for myself, for I am doing the same sort of advertising, to a limited extent. But my clients ask me. I think it is wonderful, and interesting—but may I ask you again—does it pay?"

Then I awake. My heart is aroused—and it speaks.

"You need not apologize for the question. We are often asked it—not by the public, the shopping public, but by merchants and advertisers.

"One merchant wrote to a friend in New York: 'Find me an advertiser, the best in New York, but not the one who writes the Wanamaker advertisement in the *Evening Post;* I read that page every day and it fascinates me, but I dare not try that sort of advertising; it is too far beyond the people.'

"Does it pay?

"Does art ever pay?

"More than 80,000 people attended the International Exhibition of Modern Art in New York in February and March. More than a thousand paintings were exhibited. Perhaps two score out of the thousand were sold.

"Does it pay?

"These artists—the Cubists, the Futurists, the Post-impressionists—call them what you will—are striving earnestly to break away from traditions in art, to open new paths, to interpret a new spirit, to create something better. Do they ask themselves, does it pay? No, they pour out their souls in their work, let the result be what it will."

"But advertising is commercial," my visitor says.

"Yes, and 'business is business,' is the cry.

"But those who say this have no conception of Wanamaker business or of Wanamaker advertising.

"Many years ago an editor said, 'Mr. Wanamaker is not a great merchant, he is a great artist.'

"The Wanamaker store is not merely a business; it is a great artist's conception of industry and trade and education and service to the people.

"The new schools of art are striving to put life and mo-

tion into painting and sculpture, to put feeling into paint and stone. This is what Mr. Wanamaker has done with his great stores; with the sure touch of the master he has made living canvases of human service—that human service of ministering to the needs, one to another, which Benjamin Franklin said is true worship.

"Shall we ask them—does it pay? Does advertising that reflects such high conception pay?

"Who cares whether it pays?

"Not the artist who conceives such a great picture—an artist never questions; he does that which genius has given him to do; he can do nothing else.

"Who then shall care? The loyal men and women who are the living figures on the canvas? No.

"The public who are the great beneficiaries of this noble achievement? No.

"Only they—the few—who wonder and admire, yet fail to comprehend—only they ask—'does it pay?'

"Oh, ye of little faith!

"Does it pay?

"Did Columbus ask whether it would pay when he set sail across unknown waters?

"Did the Pilgrim Fathers ask whether it would pay when they faced the dangers and hardships of a new land?

"They merely did the right as they saw the right and let the cost—or reward—take care of itself.

"The right in storekeeping is to render the best service to the public, with justice to all concerned in the undertaking.

"To gather the world's best merchandise, that it may be bought to the best advantage, fair to the maker and to the consumer.

"To improve merchandise wherever possible.

"To summon art and invention to the aid of merchandise, that the people may have the fruits of the world's genius.

"To educate the public in the arts of dress and housemaking.

"To make shopping safe, pleasant and satisfactory.

"To educate and improve the personnel of a store, that the service may constantly reach a higher level.

"To bring art and joy and beauty and education, not only into the lives of the great business family, but into the homes of the public as well.

"To set up a standard of merchandising that will be an example and inspiration for the world.

"To create advertising that will fairly and adequately present the store service to all who may care to avail themselves of its advantages.

"Wanamaker advertising, like the Wanamaker business, is not for a day.

"Wanamaker advertising is not written just to sell the goods it advertises.

"Leo Ornstein, the young Russian pianist, was to give a recital at 3:00 o'clock of an afternoon.

"He said: 'I want a piano to practice on early to-morrow morning.'

" 'How many hours will you practice?' he was asked.

" 'At least five.'

" 'And give the recital afterwards?'

" 'Yes. I am not thinking of that recital,' he replied. 'I practiced for that months ago. But how could I give a recital next week, next month, next year, if I did not practice to-day?'

"Wanamaker advertising is constantly building for the future, just as the Wanamaker Store is constantly building for the future. The present, then, takes care of itself.

"The purpose of all retail advertising is to serve the public; to give information that will help to satisfactory buying; to present the true character and personality of the store; to represent the store as it is, its merchandise as it is, its service as it is. In doing this it becomes what the store itself is; an inspiration to those who will study its spirit, and education to those who will understand its message; a pioneer in art, in science, in merchandising; a leader in human service.

"The Wanamaker business can never change so long as it

holds the personality of the Founder; Wanamaker advertising can never change so long as it reflects this Wanamaker spirit.

"'Does it pay?' is never asked by Mr. Wanamaker.

"'Does it serve the public?' is his only query.

"Profit is a by-product, just as happiness is a by-product.

"Those who keep looking everlastingly for happiness never find it.

"Those who go along quietly doing the right thing by themselves and by their neighbors find happiness all the time."

* * *

My visiting friend smiles.

"This is as subtle as Wanamaker advertising itself," he said.

"Does it pay? I am ashamed that I asked the question.

"Does that great granite Wanamaker building in Philadelphia—the largest store in the world—look as if Wanamaker merchandising and Wanamaker advertising did not pay?

"Could the largest business in New York and the largest business in Philadelphia have been built up on a policy that did not pay?

"You must be having your own quiet little laugh at other merchants—the blind merchants," he concluded.

* * *

"Does it pay?" I murmur to myself, as the visitor says good-by.

I listened last night to Mischa Elman playing the violin. Five thousand others also heard him. The Metropolitan Opera House was crowded from pit to dome—at an average of more than a dollar a seat.

Does art pay?

Does art pay.

§ 4

Preparing the advertising of a large department store is almost as complex as the work of issuing a daily news-

paper. Department stores advertise every day or almost every day, concentrating their large advertising on the day preceding the principal shopping day of the week in that town. In small towns that day is usually Saturday, because Saturday is the pay-day in most small towns, and because those towns have no Sunday newspapers. Therefore, the leading department store advertising appears in the papers Friday night and Saturday morning.

In a large city, such as New York, Monday is the leading shopping day, and the heaviest advertising is done in the Sunday papers. Some stores, either for reasons of principle or for reasons of policy, do not advertise on Sunday, contenting themselves with Saturday night and Monday morning. Some retail stores go so far as not to make window displays on Sunday, drawing all their curtains between Saturday night and Monday morning. The Wanamaker advertisements, for instance, do not appear in the Sunday papers. But the fact that the great bulk of department store advertising appears on Sunday has made Monday the great shopping day.

Friday was for years the dullest day in the shopping week. The stores fell gradually into the habit of making attractive offers for Friday only, to attract a crowd of shoppers on that day. This has been so successful that the shopping woman has been educated to shop on Friday, until Friday is the next heaviest day in the week. On these two days the crowd is so great that department stores are now seriously considering the possibility of switching some of the business over to other days by lessening their bargain advertising for the two days in question, and increasing it for the other days. It is a fact that a great number of women living in or

near New York City have changed their regular wash-day from Monday to Tuesday in order to take advantage of the bargains advertised in Sunday's papers.

§ 5

The department store advertising in a large city is duplicated on a smaller scale in every department store in the country, but it can be best described by taking the method of a large store. Such a department store will have anywhere from fifty to two hundred departments, each one in charge of a competent department head, who very often and generally is the buyer for that department. These department heads go over their stock constantly, and make copious notes for the benefit of the advertising manager, describing especially some new or attractive goods, or some goods which for some reason can be sold at a special or bargain price. This vast array of rough material is turned over to the advertising manager, and he with his assistants, in conjunction with the manager of the store, single out from this mass of descriptions the goods which are to be made the feature of the next advertisement.

Let us suppose that it is an advertisement for the Sunday papers, and that it will occupy a page. As early in the week as possible the advertising manager collects his reports from the department heads, sifts out his stuff and gets the first rough draft of the page advertisement ready. Almost every week the work is interrupted at the last moment by the addition of new and attractive goods received at the last moment, or a lot of goods which for some cause can be sold at a lower price than was expected. Not until the papers go to

press is the manager really through with his work upon the page advertisement.

While the advertisement is being written out in typewriting, artists are at work making illustrations, or going over proofs of cuts already made to select such as will do. Frequently a special heading for the entire advertisement is drawn. For instance, a "furniture sale" or "white-goods sale" will have an appropriate design covering the entire top of the advertisement, even though the advertisement does not treat altogether of the main subject.

When everything is ready the advertisement is set in type. Some of the best department stores have their own printing departments, and the entire advertisement is set in type in their own offices. In other cases the "copy" and cuts are sent to one of the newspaper offices, which sets up the advertisement, and then exchanges matrices with the other newspapers.

The preparation of the Sunday announcement often keeps the advertising manager and some of his assistants at work until a late hour Saturday night, and it is often impossible for him to leave until every proof has been approved.

Sometimes in the hurry of setting an advertisement on the part of a newspaper, an error will be made in a price. If the error is one which makes the price more favorable, there will often be a big demand for this particular article. If the mistake has been made by the store, the store or the advertising manager must bear the loss. If the mistake has been made by the newspaper, then it is customary to send a bill for the difference between the advertised price of the article and the price at which it should have been sold, for the entire quantity sold, to the newspaper, and in nearly every

case such bills are promptly paid by the paper in question. Such an instance occurs at least once in the history of nearly every department store.

§ 6

The work of the advertising manager is not confined to getting up the regular newspaper advertisements. Large department stores use many other mediums, such as programs, local publications not strictly newspapers, out-of-town newspapers, street-car space, posters, billboards, painted signs, electric signs, novelties of all kinds, and in addition to these a large volume of printed matter, all of which comes under the jurisdiction of the advertising man.

In some stores the window-dressing is made a department of the advertising work. In others it is a department by itself. In a large store the head window-trimmer has a number of assistants. The art of dressing windows attractively has become a specialty by itself, and some men are very expert in it. A good window-trimmer commands as high a salary in some cases as an advertising man. Of course, in a strict sense he is an advertising man. Successfully arranged windows are a strong part of a department store's advertising.

The printed matter sent out by a department store is quite a business by itself. Such stores issue at least one general catalog, and a large number of special ones. Then there are circulars, folders, envelope-stuffers, bundle tickets and other small printed things which are dropped into envelopes or bundles, or distributed in the store. Department stores sometimes publish a monthly magazine or house organ, and in the case of some stores

this rises to the dignity of a very serious magazine, containing fashion news, articles on dress and toilet, and even stories, poems and illustrations. The advertising manager must prepare this or have it prepared for him.

A general catalog is prepared because a big store has customers covering a very wide territory. Often a store which does not regularly solicit mail-order business receives nevertheless a large number of orders by mail, and a great many requests for prices and descriptions of goods, which can best be answered by means of a complete catalog. Some department stores encourage mail-order business and regularly advertise their catalog over the entire country in national mediums, but, of course, stores which do this are in this case mail-order advertisers, and such advertising comes under that heading.

§ 7

The advertising of a department store is a good kind. It never gets far from its subject. Mr. Macy assumes every day that thousands and thousands of women are going to buy food, clothing and household goods somewhere. He has all these things in his store. He tries to describe them so aptly and so enticingly that women will remember to go to his store for such goods. That is why it's the best advertising, because it is also the kind which brings results quickest.

The manufacturer whose advertisements you see in the magazines wants you to go to the store and buy his goods, but he works at longer range. He puts an advertisement in magazines (and sometimes in newspapers) describing his goods. He tries to persuade you to buy of the dealer who carries his goods and to scorn coldly

the one who does not. It is harder to persuade you to buy goods advertised in magazines than it is those advertised by department stores. The magazine comes out but once a month; you may forget. The newspaper comes out every day and reminds you of the store and its goods. The store is within reach, and while the store carries a great many of the goods advertised in the magazines, unless the department store advertisement mentions these goods, you do not think of them in connection with that particular store.

You should also not forget that the department store is sometimes antagonistic to the manufacturer. For instance, Mr. Wanamaker does not like you to come into his store and ask for the Hoosier Kitchen Cabinet. He wants you to come in and ask for a kitchen cabinet. Then he, Mr. Wanamaker, wants to pick out the kitchen cabinet he will sell you. Even though he sells the Hoosier Cabinet, he says to Mr. Hoosier: "You cannot put your name on the cabinet because I want my customers to think it is my kitchen cabinet. I do not want them to think they can get the cabinet anywhere else." Also, incidentally, he may say: "I want to make more money on the cabinet than you will allow me. Therefore, I will get another cabinet and sell it as the Wanamaker Cabinet."

Therefore, the manufacturer takes space in your favorite magazine and tells you all about his kitchen cabinet, and tries to impress on you so strongly that his cabinet is better in every way; that it has more cute little covers for salt, pepper, vinegar, more hooks for dishpan and the milk strainer than Mr. Wanamaker's cabinet; that when you go into Mr. Wanamaker's store and ask for Mr. Hoosier's cabinet, and Mr. Wanamaker says he hasn't it but that he has one almost just like it

and a good deal better, you will go out of his store and go somewhere to get the Hoosier Cabinet, even if you have to write to Mr. Hoosier and have him send it to you direct.

Of course, I only mention Mr. Wanamaker and Mr. Hoosier as examples, but this thing is repeated by manufacturers and storekeepers all over the country every day.

Now I don't want to be understood as blaming you for letting Mr. Wanamaker persuade you. Possibly you know him better than you do Mr. Hoosier. However, it is always well to bear in mind that while the storekeeper is a very selfish person, the manufacturer is also a selfish person. For that matter, the magazine is selfish, and you are selfish. You want to get the best thing you can for your money—the very best cabinet that thirteen dollars will buy. You may know Mr. Storekeeper better than you do Mr. Manufacturer. You would rather put your thirteen dollars on Mr. Storekeeper's selection. On the other hand, you may argue that Mr. Storekeeper is selling the cabinet upon which he makes the most money, while Mr. Manufacturer has convinced you that his kitchen cabinet is more nearly worth thirteen dollars than Mr. Storekeeper's.

§ 8

Also, you must remember that when that advertisement appears in your favorite magazine, the magazine is indorsing Mr. Manufacturer. It is saying that it believes that Mr. Manufacturer has made and is selling the best kitchen cabinet he can for the money, and that he is telling the truth about it, and that when Mr. Storekeeper persuades you to take some other cabinet, he is

substituting, which is the cue for you to toss your chin in the air, walk out of the store and go somewhere else to get it.

Now this magazine is made possible by the support of the advertiser. The money you pay for it is not enough to pay office rent, hire editors, artists, writers and printers and pay postage on it to get it to you. So the advertiser buys space to tell you his story, pays the bill and makes it possible for the editor and publisher to produce a magazine as good as this one for so little money. The publisher appreciates the fact that it is because you read the magazine that the advertiser wants to advertise in it. He also appreciates the fact that he is introducing the advertiser to you. Therefore, he considers himself responsible for the kind of advertisers he introduces, and in this indirect way he indorses the advertising which appears on his pages. The publisher doesn't say, when he indorses the advertiser, that if you should buy a blue suit from the National Cloak & Suit Company, you will like the color of the suit, or that you will be just as well satisfied to have one of those suits with funny short coats with notches cut in them, as you thought you would when you looked at the picture in the advertisement, but he does say that the National Cloak & Suit Company will send you just the suit you order, charge you just what they said they would charge, that it will be made out of good cloth and well made, and that if you do not like it, they will take it back and give you back your money. If he did not believe that, he would not allow the National Cloak & Suit Company to put an advertisement in his magazine.

So there you have the responsibility of the publisher to the reader of the magazine and his attitude toward the advertiser.

§ 9

The advertiser, having bought space in the magazine, worries his brain to think of the best way to tell you his story. He only has so much space; sometimes it is very small. If he is a large advertiser—that is, if he spends a great deal of money and can afford to take a whole page in each of the magazines he uses every month—it is easier for him to make an impression on you than if he is a small advertiser and can only afford a small space in a very few magazines. Somehow all of these advertisers in some way get the attention of some of the readers, and everyone who is successful gets enough attention to make his business profitable.

You who buy the magazine buy it primarily to read the stories and articles that it contains and to look at the pictures. When you think of stories and articles you think of those that are written at the request of the editor, or at least are accepted by him, and the pictures that are drawn by artists paid by him. You do not think particularly of the stories that are written by the advertising man or the pictures that are drawn by what are called the "commercial" artists, but before you get through with the magazine you undoubtedly look over these pages and are attracted by some of these advertisements, either by means of the picture, or the story, or both. Or you may definitely know that you expect to buy very soon a white-tiled, glass-lined, siphon-system refrigerator, and you turn over the pages of the magazine to see if anyone wants to sell a porcelain-tiled refrigerator with glass shelves. In that case you look only at refrigerator advertisements. While you are doing this you may see an advertisement which you think is an advertisement of a refrigerator, and it may turn

out to be an advertisement of Worcestershire Sauce, but before it is too late to rectify the mistake, you have made up your mind that you want some Worcestershire Sauce if it is really as good as Mr. Worcestershire says it is. So you may make a note in that corner of your mind where you keep your mental shopping list, to ask for Worcestershire Sauce the next time you go to the grocery store. Possibly by this time you have forgotten that you started out to find an enameled refrigerator, and see a picture of a very happy party riding in an automobile that can be bought for the small sum of nine hundred dollars, so you turn down a leaf at that page to show to your husband, who has hinted from time to time that if he could get an automobile cheap enough that would work easily and wouldn't require a chauffeur to run it, and if he wouldn't have to pay several hundred dollars for keep and a large sum for repairs, he would buy one next summer. So you see how Mr. Worcestershire and the automobile man have both advertised and reached your attention when you really meant to look at nothing but refrigerator advertisements. That is the way advertising is working all the time.

You take a seat in a street car, and on account of not having a newspaper to read and because nobody happens to be hanging to a strap in front of you, you learn that you have not taken a box of candy home to your wife for a year.

You are looking over your newspaper to see what time the curtain goes up at the Hippodrome, and you notice that on account of the lateness of the season you can get passage to Bermuda for as little as twenty-five dollars. You may never go to Bermuda for twenty-five dollars, but nevertheless you may go to Bermuda some

time and pay more, for the attractive picture of the St. George Hotel lingers in your mind.

§ 10

The same Mr. Appel who expressed the idealization of department store advertising quoted earlier in this chapter, thus describes the many things to be considered in preparing such an advertisement:

"I am about to write an advertisement," says Mr. Appel. "It must sell $100,000 of furniture in one day.

"I examine the furniture. It is good. I inspect the prices. They are right. I survey the set-out of the furniture on the floors. It is well made. I inquire about the selling-staff. It is well chosen, well trained, all its members on edge and primed for the day.

"I survey the field of battle—the territory from which the customers will come.

"I put down on paper a list of the newspapers that cover this field, noting the quantity and quality of their circulations.

"And then—my head still speaking—I diagram by plan as follows:

"1. I classify the mass readers of the several newspapers, if they can be placed into classes, according to intelligence, capacity to buy, taste as to furniture, and general inclination to trade at my store.

"2. Select the kind of furniture to be advertised in each newspaper according to this classification.

"3. Write advertisements to appeal to the readers of each newspaper so classified.

"4. Write these advertisements fully but not fulsomely; tersely but not tensely; honestly but not boastfully so.

"Having done this the field of battle lines up something like this:

"Population to be attacked.....	2,000,000 families
Newspapers to be used in the attack (including small suburban papers)	35
Total circulation of these newspapers	2,150,000
Divided into these classes:	
Newspapers of highest grade (highest in quality, lowest in quantity)	150,000
Newspapers of second grade (second in quality, second in quantity)	1,000,000
Newspapers of third grade (third in quality, first in quantity)....	1,000,000

"Then I try to figure the number of readers of each class of newspapers who will read the advertisement.

"Next I attempt to figure how many of these readers of the advertisement will respond to it.

"In attempting this last calculation, I take into consideration the character of the store that is advertising; the character of the merchandise being advertised; the character of the advertisement itself (and of preceding advertisements—inquiring whether they established or destroyed confidence); the accessibility of the store; the demand (at this time) for furniture; the general prosperity of the times and the community; the character of each class of newspapers as to general reliability, the kind of advertising they carry, and the accuracy and decency of the news and editorial policy."

A graduate of the greatest department store in the West, specifically Mr. Selfridge of Marshall Field & Company, invaded London five years ago and built a great store along American lines but with a certain English accent to it. Selfridge's introduced many novelties to the astonished Londoners, not the least of which

was a new kind of advertising for department stores—new, that is, not merely to London, but to the world. The fifth anniversary was duly commemorated this year with another series of newspaper page advertisements similar to those which opened the store. Two of these are reproduced with comments upon their unique features.

§ 11

Next to the department stores, the largest retail advertisers are the clothing stores. The clothing store advertiser does not have the same variety that is offered by the department store, but in itself this advertising is often carried very far. One large retail clothing store, which maintains three different branches in New York City, has done for years retail advertising which has a national reputation. This store is known as Rogers, Peet Company, and the Rogers-Peet style of advertising would be recognized by anyone familiar with advertising.

It is a curious fact that there is not and never was any member of the firm bearing either the name of Rogers or of Peet. The men behind this business, for some reason, invented the euphonious name, "Rogers, Peet Company," and under that name the business has grown to large proportions. Adopting a fictitious name for a big business is unusual in this country, although in England it is a very common thing indeed. Another very noteworthy instance in the advertising world is that of Perry Mason & Company, for over eighty years the publishers of the *Youth's Companion.* When the *Youth's Companion* was started it was such a trivial thing, and had so little chance of success, that its foun-

1,000 years B.C. the Phœnicians traded with the Ancient Britons; and, to-day, this newest Business House of the Twentieth Century takes pleasure in commemorating its Fifth Anniversary of trading by presenting this fine drawing by Mr. Byam Shaw.

SELFRIDGE'S

OXFORD ST
LONDON, W
SELFRIDGE & CO. LTD

SELFRIDGE AD.—One of a series of full-page newspaper advertisements used to celebrate the fifth anniversary of the establishment of an American department store in the heart of London. Each design of the series was drawn by a well-known artist in line drawing. This series resembles in scope and style the original series used five years before at the opening of the store.

ders decided to do business under a fictitious name. As the years rolled by the publication of the *Youth's Companion* became the largest enterprise of its founders, and proved a very profitable one, but in all that time and up till now the business name of the house has been Perry Mason & Company, although no one of that name has ever been connected with the business.

To return to the advertising of Rogers, Peet Company, this house is famous not only for its unique newspaper advertising, but also for its printed matter. A great many catalogs, booklets, folders and bundle tickets are used in the advertising of the three stores. Street-car advertising and even poster work is indulged in. Everything that goes out of the store, including the boxes, bundles and envelopes, is utilized for attractive, refined and dignified advertising. By tricks of type and designing a certain definite individuality is given to each piece of advertising, so that, however diversified the use to which it is put, it can be recognized at a glance. This idea is one that is gradually appealing to more advertisers as time goes on. To accomplish it successfully requires considerable ability.

§ 12

The retail-clothing advertiser of the small town is greatly helped by what is known as ready-made advertisements. These are advertisements which have been designed and written by the advertising department of a wholesale clothier. The wholesale clothier, in consideration of the purchase of his clothing by a retailer, will supply that retailer with a set of ready-made advertisements, consisting of electrotypes of attractive cuts and

the reading matter to go with them. The retail clothier will buy space in his local newspapers and pay for it himself, using the cuts and copy furnished by the manufacturer, signing it, however, with his own name and address.

By such plans as this the advertising of the retail clothier has been made a great deal better than that of the ordinary run of retail advertising in the same town. So successful has this plan been in securing a great deal of advertising for the manufacturer, that it has now been adopted in other lines. Ready-made advertisements are furnished by manufacturers of shoes, furniture, carpets, underwear, hats, gloves, ties and other things. The design and advertising furnished by the manufacturer always bear strongly upon the merits of his own product, of course. Large retailers often carry the products of several manufacturers, from all of whom they obtain cuts and advertisements which are useful.

§ 13

Retail advertising depends entirely upon direct results. A retailer can put an advertisement in a newspaper and know when his store opens the next morning whether it has paid or not. The general advertiser knows only in a general way, by the volume of business. The retailer knows by the actual number of requests for a given article advertised at a given price. In its direct results retail advertising bears a close relation to mail-order advertising. The same quality of direct appeal is required to make it successful. The possibilities of successful retail advertising are almost unlimited, but its possibilities are seldom realized, because a man running

a retail store in a small town is not the man who appreciates the great possibilities of successful advertising. When he is, he soon ceases to be where he is.

It will be noticed that some towns and cities have better retail advertising than others. In a town where the retail advertising is good, it is all good. This is due frequently to some very enterprising newspaper which has fostered and encouraged good advertising. Some newspapers—and not all of them are located in large cities—possess regularly organized advertising departments, which are placed at the service of the retailer to prepare his copy and designs for the local newspapers. This, too, has its effect in improving the advertising that is done.

§ 14

Outside of specific instances, such as unusually successful retail advertisers, the great bulk of retail advertising is comparatively unimportant. This means that the individual advertising is not very good and is frequently very unsuccessful. Taken as a whole, however, the retail advertising in this country is the largest and most important advertising done.

The importance of retail advertising depends upon the number of people engaged in it. There are not more than a thousand national advertisers, large and small, while there are hundreds of thousands of retail advertisers. It is on this account that most of the books written about advertising have been books devoted to the especial problems of the retailer. There have been more than a dozen of these books, no one of which does more than to touch upon the subject of general advertising, if it does that. A book produced with the inten-

tion of helping general advertisers only would have a small sale. The great majority of advertising books have been written to make money and, therefore, have been sold on the theory that they are helpful to the retailer—and they generally are.

§ 15

The fact that the advertising problem of each retailer is repeated in each different town has made it possible to build up what is known as syndicate work. An advertising syndicate supplies copy and designs to retailers at a very small cost by selling the same cut and the same advertisement in each town. The advertising of a retailer does not generally conflict with the advertising of a man in the same line of business in the next town. There are, for instance, forty thousand hardware dealers in this country, a great many of whom advertise. A syndicate can afford to pay a good price for a design of a sufficiently general nature as to fit almost any store. This design, together with the copy, is sold to as many retailers as will buy it, electrotypes of the cut being furnished. The local retail dealer either uses the copy as written, or changes it to fit some particular case in his own announcements.

Service like this has been sold for as little as twenty-five cents for each advertisement, but the better sort of service costs from fifty cents to a dollar per advertisement. A retailer contracts for so many cuts with copy per week, and these are received, not all at once, but from time to time. This is one reason why the retail advertising of the country has been so greatly improved in the last fifteen years.

§ 16

In the last ten years nearly every kind of retail business has been advertised. Local corporations holding a monopoly for supplying some of the necessities of life, have adopted advertising to increase the number of their customers, even when there is no competition. The newspapers are used by gas companies, telephone companies, electric lighting companies, water companies, various street railway and rapid transit lines and other interests not at one time considered as advertisers.

This development of advertising has become very interesting, and it has been very successful. When there is only one gas company in a town, everybody who wishes to use gas must go to that company, but in every town there are a large number of people who persist in burning kerosene, who can be persuaded to adopt gas. There are people who have gas in their houses for illuminating, who have not thought of it for cooking. Intelligent advertising for gas consumption skillfully teaches people that it is better to cook with gas. Some companies offer a gas-range free. Some offer to equip a house with gas-jets. Others rent a gas-range for a nominal sum. In various ways these companies extend their business by advertising, despite the fact that they have no competition. Such advertising may be classed as retail advertising.

§ 17

This book cannot go into the many details of retail advertising, however important. Many books have been

In the Bell Democracy

Membership in the telephone democracy of the Bell System means equal opportunity for every man, no matter who he is or where he is.

Each member of this Bell democracy has the same chance of communication, limited only by the distance the voice can be carried.

However remote, whether in the adobe house on the Rio Grande, on the Montana sheep ranch or in the isolated New England farm house, the Bell telephone is an open doorway to the Universal Bell System.

From each Bell outpost run lines that connect it with the central office —that nerve center of the local system.

Long distance and toll lines connect these nerve centers and furnish clear tracks for telephone talk throughout the land.

12,000,000 miles of wire are the highways over which 20,000,000 telephone talks are carried daily.

The Bell System binds together the social and business activities of a people in a shoulder-to-shoulder march of progress.

AMERICAN TELEPHONE AND TELEGRAPH COMPANY

AND ASSOCIATED COMPANIES

One Policy ***One System*** ***Universal Service***

8812

TELEPHONE AD.—An example of goodwill advertising at its best. This is one of a series that has been running for some time for the purpose of producing a better understanding between a great corporation and its customers.

What he and his successors did for you

Milk is the most necessary single article of food in the world, but milk is more susceptible to contamination than almost any other food. It is essential that milk should be plentiful and accessible, but it is equally essential that it should be pure.

The man who first realized these facts and then invented the processes which made it possible for the entire world to have pure milk at any time, in any quantity and under all conditions, was Gail Borden. He invented condensed milk, he introduced the system which takes care of the milk from the cow to your cup in its pristine purity, a system preceding strict governmental regulations but found in accord with them when introduced.

Gail Borden left behind him an organization that has grown to be the largest in the world for the handling of milk, an organization inspired by his zeal, his honesty and his ability, an organization which has made his name a synonym for milk—fresh—condensed—evaporated—cultured—malted—every form of milk, but always pure and always good.

Borden's Fluid Milk is delivered fresh on the two largest milk routes in the world, one centering in New York, and one in Chicago

MILK

Borden's Eagle Brand Condensed Milk has successfully fed and raised more infants than any one single prepared infant's food in the world

BORDEN'S CONDENSED MILK COMPANY
NEW YORK, U. S. A.

BORDEN ADVERTISEMENT CARRYING THE INSTITUTIONAL IDEA.

written on this subject alone, to which the reader is referred for a fuller understanding of the details of the subject.

We are more particularly concerned with the placing of retail advertising in its proper relation to national advertising. The most important recent development of this relation is the large amount of good advertising material placed at the disposal of retail stores by manufacturers.

This advertising material while intended to advertise and sell the goods of the manufacturer who prepares it, is equally clever in being designed to advertise the dealer's retail store. The service usually consists of advertisements written, illustrated and put in type, furnished in electrotyped form, so that the dealer can place them in his own local paper, and of various printed things such as window cards, store cards, envelope stuffers, bundle tickets, price tickets and street-car cards, sometimes with the dealer's name upon them, and sometimes without, but for the distribution of which through the mails or for the insertion of which in newspapers or in street cars the dealer is expected to pay.

A portfolio of such dealer's helps, planned for the advertising of the various hats made by the Crofut & Knapp Company, is reproduced here, page by page, as the best illustration of this method of intensive cultivation of the retail field.

This portfolio may be taken as an example rather than as a typical one. There are a hundred ways of doing this work.

There always exists the antagonism between the dealer and the manufacturer. It is only by pressure of general advertising that the dealer is induced to add his own individual advertising to trade-marked goods.

§ 18

We know of no better way of concluding this subject than pointing out the attitude of the advertising world to-day upon this question of the relation of the retailer and manufacturer to advertising and to quote in full an advertising editorial published in *The Outlook.*

The Shibboleth

You will recall the story of the Gileadites who posted sentries at the fords of the River Jordan and submitted all comers to a test.

The Ephraimites were easily detected because they could not pronounce the word "Shibboleth" but gave it "Sibboleth." Ever since the word "Shibboleth" has been a synonym for a crucial test.

The Shibboleth of modern storekeeping is the selling of advertised goods. Shrewd and farsighted political economists believe that the trade-mark upon goods bought and sold in the marketplace protects the purchaser because it fixes responsibility for the origin of the goods and is an implied contract to keep up the quality, and further creates a definite standard of value for a definite price.

Some dealers are prone to believe that their interest lies in another way. They think that selling advertised goods unduly exalts the manufacturer at their own expense. They insist that it is not to their interest to give to the manufacturer of national, trade-marked, advertised goods the prestige of their local standing.

Of course, it is true that the dealer who habitually sells advertised goods is giving those goods an additional standing and that it is harder for him to retreat from his position and substitute other goods for them.

On the other hand, he benefits because advertised goods are definitely known goods. If they are advertised, he is apt

Knapp-Felt

Knapp Felt
THE GROFUT & KNAPP CO.
NEW YORK
FIRST AMERICAN MANUFACTURE

HATS

for Men

The first Derby made in America was a
C & K

Knapp-Felt

HATS *for* MEN

THE final touch which completes the perfection of the Knapp-Felt soft hat is given to it by the individual manipulation of the man who wears it. The proper soft hat for young men, including those who feel young, is one to which can be given a little touch of their own, putting into the hat something of their own individuality.

THE smart Knapp-Felt hats for late Summer and early Fall wear are extremely light in texture, suggestively cool in colorings and carelessly graceful in character.

KNAPP-FELT is a product peculiar to the C & K Shop, where the best hats have been made for more than fifty years. It is not like any other hat-fabric and is not intended to be.

Knapp-Felt soft hats and Derbies are made in two grades—Four Dollars and Six Dollars. The C & K quality is sold at Three Dollars at all shops where Knapp-Felts are found—the best in every city.

Write for THE HATMAN

THE CROFUT & KNAPP CO.
[illegible] Broadway, New York

C & K
was the first Derby made in America

PROOF
The Saturday Evening Post
Philadelphia

The first Derby made in America was a
C & K

Knapp-Felt

HATS *for* MEN

KNAPP-FELT Derbies have the noticeable elegance of style which is produced by hand-work of the highest grade—the C & K kind. The modern tendency toward labor-saving machinery is followed in the Crofut & Knapp Shop only where better results can be achieved and not for mere cost cutting.

EXPERIENCE of more than fifty years in making fine hats guides the manufacture of Knapp-Felt hats. Under the personal supervision of members of the Crofut & Knapp organization they pass through thirty-seven unique processes, in each of which intelligence is used in producing the best result.

THE authoritative Derbies for Fall are of exclusive C & K design in a wide variety of proper styles which cannot be found in hats of any other make.

Knapp-Felt soft hats and Derbies are made in two grades—Four Dollars and Six Dollars. The C & K quality is sold at Three Dollars at all shops where Knapp-Felts are found—the best in every city.

Write for THE HATMAN

THE CROFUT & KNAPP CO.
[illegible] Broadway, New York

C & K
was the first Derby made in America

[illegible]

PROOF
The Saturday Evening Post
Philadelphia

The first Derby made in America was a
C & K

Knapp-Felt

HATS *for* MEN

NOW is light-weight, soft-hat time. Knapp-Felts agreeably replace the dingy straw—they are pleasant alike in the warm noonday or crisp evening.

Knapp-Felt soft hats and Derbies are made in two grades—Four Dollars and Six Dollars. The C & K quality is sold at Three Dollars at all shops where Knapp-Felts are found. Not sold everywhere—but the good shops have them.

Write for THE HAYMAN

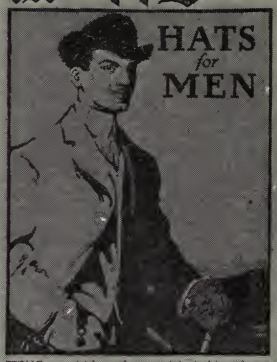
THE CROFUT & KNAPP CO.
[illegible] Broadway, New York

C & K
was the first Derby made in America.

PROOF
The Saturday Evening Post
Philadelphia

The first Derby made in America was a C & K

Knapp-Felt


HATS
for
MEN

THE roughish surface which fashion favors for Fall wear affords an opportunity for an unusual variety in textures. This has been splendidly realized in Knapp-Felt soft hats.

Varying degrees of roughness in what the C & K Shop calls Tweed, Kilkenny and Brussels textures are made in many shapes, any one of which is proper when becoming, and in colors and mixtures to harmonize with any scheme of dress. The final touch that completes their smartness is the individual swing which the wearer gives.

They are made by hand in hot water. An exclusive feature of soft hats made by this C & K Process is the comfortable feeling on the head, due to the absence of the shellac necessary to hold the shape of those hats which are sandbagged over a wooden mold. The style of a Knapp-Felt is *felted* into the hat.

In sunshine or rain, for business, sport, travel, or when a touch of formality is desired, the range of Knapp-Felts affords a proper hat—light weight Venetian Texture, the new rough effects or a smart derby.

Knapp-Felt soft hats are Four Dollars—Knapp-Felt Derbies, Six Dollars—C & K Quality, quarter-gold, Three Dollars—Not sold everywhere—only at the good shops.

Knapp-Felt Hats for Women is a smooth tailored shape which feel themselves quality to the individual needs of the wearer. They conform to the high standard of Knapp-Felt Hats for Men.

Write for THE HAYMAN The Crofut & Knapp Company, 840 Broadway, New York

C & K was the first Derby made in America

PROOF

The Saturday Evening Post, Philadelphia

Knapp-Felt
HATS for MEN

THE noticeable elegance of Knapp-Felt style appeals to the discriminating—those for whom the best is none too good.

The shapes for Fall are authoritative deductions from style tendencies in the fashion centers of Europe and America. Each model has passed the critical inspection of the Crofut & Knapp organization and the trade mark is an assurance not only of quality, but of authentic correctness.

A hat is proper only when it is becoming, and the variety of shapes and proportions of Knapp-Felt hats affords opportunity for the exercise of individual taste in the selection of a properly becoming hat.

THE equipment of a well-dressed man should include hats for various uses. As the most conspicuous article of attire the hat should receive the most careful consideration. Its shape, texture and color should harmonize with the wearer, the dress and the occasion.

A variety of hats admits of frequent change, which is as pleasing and desirable in headwear as in any other article of personal adornment.

The wide range in the productions of the Crofut & Knapp Shop provides appropriate hats for every occasion: business, sport, travel, motoring or negligee.

A FEATURE of prime importance in Knapp-Felt manufacture is the color. The deep, rich, steadfast Cronap dye is the result of a process originated and perfected in the Crofut & Knapp Shop. It will not fade nor change color under any condition of weather or climate.

The quality of the Crofut & Knapp production is guaranteed by more than fifty years' experience in making fine hats. Knapp-Felt hats are made by well-paid workmen under the direct supervision of members of the Crofut & Knapp organization. Artistic hand work produces the characteristic distinction of Knapp-Felts.

A HAT of inferior quality is poor economy. The superior excellence of hats made in the Crofut & Knapp Shop is as noticeable in every stage of wear as when they are new.

All the different kinds of hats are Knapp-Felt quality, and they represent the achievement of a well-manned, well-equipped factory, under the guidance of experienced brains, in an honest determination to provide the best that money can buy.

Knapp-Felts are Four Dollars; Knapp-Felt De Luxe, the best hats made, are Six Dollars. The C & K quality is sold at Three Dollars where Knapp-Felts are found—in the best shops only.

Knapp-Felt Hats for women in mannish tailored effects of exquisite taste

Write for THE HATMAN

THE CROFUT & KNAPP COMPANY 840 Broadway, New York

Post—12 September 1[illegible] 1[illegible]

OUR FALL HATS, in exclusive styles, are being made to our order by Crofut & Knapp. As soon as they arrive we will let you know, because your own particular style of hat is among them.

Delano
Boston.

On top of durability, correct style, permanent shape, all the hat virtues, that one touch of distinction which has given so much hat character to

Knapp-Felt

The Crofut & Knapp Company, New York

THE CROFUT & KNAPP hats have come. Your hat is among them. We will take an especial pleasure in showing it to you.

When a hat can do so much to make or mar your whole appearance, can you, with the aim of correct dress, afford to ignore the distinctive individuality of

Knapp-Felt

The Crofut & Knapp Company, New York

HATS
For MEN
Fall & Winter Styles
1911-1912

The CROFUT & KNAPP Co.
New York

A WORD FROM YOUR HAT MAN

IN THIS BOOK are the newest styles from Crofut & Knapp, all of which we now have in stock. We will take the greatest pleasure in helping you select yours.

Every man who cares for his appearance should have more than one hat—a change gives a pleasant variety to your dress. In addition to the special styles shown here, we supply appropriate hats for every occasion—Dress—Business—Sport—Travel—Negligee. Do not think because you have a hat that will do, you are barred from the pleasure of looking over the newest C & K styles. You will find that the hats we have here, anticipate the authentic hat styles from the fashion centers of the world.

Knapp-Felt

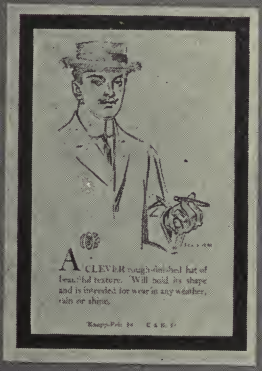
HATS
for Men

HATS
FOR MEN
Fall & Winter Styles
1911-1912

The CROFUT & KNAPP COMPANY
New York

A VERY staple hat for men who think they cannot wear a derby and yet want a touch of formality in their headwear.
Knapp-Felt De Luxe, $6 Knapp-Felt, $4 C & K, $3

MADE by hand in the water — a special V & K process. A delightfully soft mellow hat. A clever Amen in adoption of a recent fashion hint from abroad.


A CLEVER rough-finished hat of beautiful texture. Will hold its shape and is intended for wear in any weather, rain or shine.
Knapp-Felt $4 C & K, $3

A RATHER cut-out pure shape for men of quiet taste.
Knapp-Felt De Luxe, $6 Knapp-Felt, $4 C & K, $3

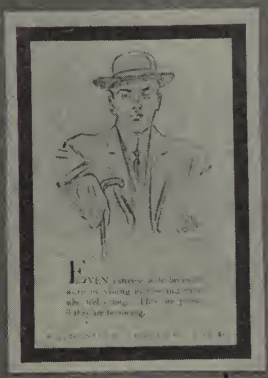


Plate V-10

SOFT hat shapes are best which lend themselves to the whim of the wearer. You can put the swing into it yourself.

Knapp-Felt, $4 C & K, $3

Plate F-17

WARM, roughish texture will be the prominent feature of soft hats for Fall and Winter. They are particularly smart.

Knapp-Felt, $4 C & K, $3

ORDER FORM

If it is not convenient for you to come to our store, we will be pleased to give our careful and prompt attention to your order by mail. You will find this order form useful.

Send to .....

Street address .....

City .....

State .....

Express .....

Derby or Soft .....

Color .....

Style Plate No. .....

My weight is ..... lbs.

My height is ..... feet ..... inches.

Size of hat: .....

I am enclosing $ .....

N. Y. draft, money order, cash? .....

Remarks: .....

We have all kinds of hats except poor hats.

Our best hats are

Knapp-Felt

My! how peachy a Homespun hat would go with these. C & K make them—we sell them

The best shape in soft hats has the swing you give it yourself.

Knapp-Felt

hats are made that way

Speaking of hats—

Knapp-Felt

With a C & K hat you are all right—at least from your hair up

C & K hats are always on top—they're on tap here

A hat is proper only when it is becoming. We have a C & K which would look fine on you

You're better off with a C & K hat on

C & K hats deserve credit on the men who make them, the men who wear them and the men who sell them —that's us

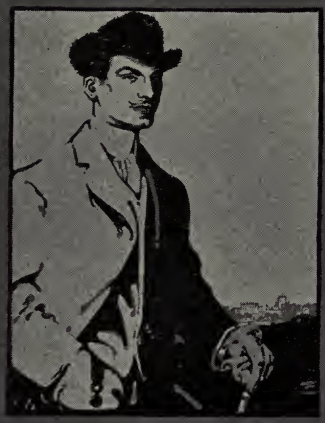
Other shops sell good hats but *all* we sell are good—the *best* are—

Knapp-Felt

We can suit you with a hat to go with this suit. It ought to be a

Knapp-Felt

Did you forget anything? If it was a new **Knapp-Felt** hat, the boy can make another trip as well as not.



The careless grace of a Crofut & Knapp soft hat will give just the right swing to the whole outfit

Knapp-Felt

$4.00

HATS *for* MEN

Wherever you go
you're better off
with a C&K hat on

C&K HATS

$3

Knapp-Felt HATS for Men

are always
on top

They head the list here

Knapp-Felt

$4

American Made
Weatherproof C & K Process

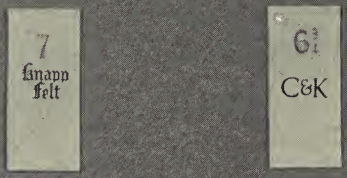
Homespun Texture

Made by
THE CROFUT & KNAPP CO
NEW YORK

Knapp-Felt De Luxe
$6.00

Knapp-Felt Hats

for Men
for Business
for Sport
for Travel
for Neqliqee



to have frequent calls for them, thus making the business more stable. Being known to his customers, they are asked for by name, which saves time on the part of his salesmen. Finally, advertised goods enhance and raise the standard of the store which sells them.

There is a darker side to this question of not selling advertised goods, however. The dealer who refuses to do so lays himself open to the suspicion of preferring to sell unadvertised goods because neither the quality nor the price is known to his customers. They are apt to think, and sometimes rightly, that he prefers to sell a lower grade of quality at a higher price and make a larger profit than he can from selling trade-marked and advertised goods.

By far the larger percentage of stores, or at any rate, the larger volume of business is now done upon advertised goods to the manifest benefit of the consumer.

Your interest in this subject, as a reader of *The Outlook,* an avowed common carrier of advertisers' announcements, is in determining, first, whether or not it is to your advantage to buy advertised goods, and second, whether the dealer that carries them and sells them is better worth your patronage than one who does not.

Advertising has raised the standard of the goods advertised. A thousand instances might be given. Two or three will suffice. The conveniently shaped cake of toilet soap which you use, and which is the legitimate descendant of the square, sharp-cornered cake sawed off from a bar of castile soap, was first introduced in order to give a talking point to advertising.

The wonderful advance made in the manufacture of men's clothing is directly traceable to a desire of manufacturers to have a better story to tell in their advertising.

All manufacturers who advertise are studying their product in the hope of finding some improvement, some betterment, some advantage which they can introduce so as to immediately use it in their advertising and thus gain fresh attention on the part of the public.

Advertising is a constant stimulus to improve the product and a steadfast guarantee that the product will not be depreciated. When you buy advertised goods you are in a way dealing with the manufacturer. He is the only man who can guarantee the quality of the goods.

Look over a long list of transactions and see whether you have not acquired a certain feeling of confidence in goods that you know by name and can ask for by name and which are identified by a familiar trade-mark put there by the manufacturer because he has pride in his product and wants you to recognize it and know it when you come to buy such a product again.

The dealer who refuses to sell advertised goods is refusing to avail himself of a more or less ready-made market. He is losing a palpable advantage, and unless he is very short-sighted he must be making up for that loss in some other way; presumably, and the suspicion is a just one, at your expense.

When a dealer refuses to sell an advertised product and sells an unknown and unidentified one, there can be only one reason why he does so. He makes a better profit on the other article. Now if the unknown and unidentified product sells at the same price as the advertised one, the original article must be a cheaper one. If it sells for more and is no better, then if you pay that price you are losing an advantage to which you are entitled.

The tendency of advertising is constantly toward staples. The time will come when every staple article that we use will bear the brand and name of the manufacturer.

At present advertising is confined to only a few lines, and in some of these lines there are numerous representatives. This is due to the imitative instinct of the manufacturer. A soap man advertises because all soap men advertise. A cork man does not advertise because no cork man has advertised, although corks are as necessary to the human race as soap, and corks should be advertised so that they can be easily bought by name in any convenient store.

Advertising alone does not make the products good or worthy of confidence, but advertising brings the goods out into the public view, identifies them, turns upon them the searchlight of dealer, advertising medium and consumer, and as time goes on those products which survive and which are accepted by the columns of such publications as *The Outlook* will be found worthy of the confidence of the user at the price named.

The power of advertising is but yet little realized. Its real work has only begun. It means that the time will come when advertising will be the power by which every purchaser gets his or her money's worth. No dealer or set of dealers can stand in the way of this progress. They must read the handwriting on the wall. Sooner or later the dealer's store will be a systematized distribution point for the manufacturer's advertised and trade-marked goods.

Even to-day the question as to whether or not the retail store carries advertised goods is a touchstone as to whether that store is worth the confidence and trade of the community.

§ 19

It requires no great stretch of imagination to consider mail-order advertising in a chapter devoted to retail advertising. The mail-order business is selling at retail over the entire country from one central store by means of parcel post and express. The mail-order house differs from the department store in that its customers send orders and money by mail instead of going in person to the store. Mail-order advertising is considered in this book because it is a phase of advertising work, and as such should be classified and defined. But mail-order advertising does not tie up with national advertising in the same way that ordinary retail advertising does.

The mail-order advertisers are of two kinds: the gen-

eral mail-order business by which every conceivable kind of merchandise is sold from a catalog and sent by mail (or express) to the purchaser; and the advertiser selling only one product or one line of products. National advertisers, selling their goods through the usual retail channels, who offer to sell by mail in case the local dealer does not carry the goods, are not mail-order advertisers.

§ 20

Two mail-order department stores have built up businesses so large that they represent between them nearly all the volume of this method of selling. They are Montgomery Ward & Company and Sears, Roebuck & Company. Both are located in Chicago, but the latter is considering a branch in New York. Each issues a mammoth catalog, weighing about four pounds, amounting to over a thousand pages, and distributed by a large volume of advertising. In that catalog are described, pictured (if possible), and priced, everything that a person could possibly buy, except a few perishables, such as milk, ice or fresh vegetables. This merchandise is priced lower than can be done in most retail stores, because the mail-order house buys of the manufacturer, usually on very favorable terms, and only one profit needs to be added. A great degree of efficiency is obtained which lowers the overhead cost of doing business. The result is that many people patronize these institutions to the disadvantage of most local retailers. This has caused so much feeling that publications carrying the advertising of goods sold through retail stores have found it politic not to accept mail-order advertising.

This discrimination applies only to the general mail-

order houses. The same publications accept business of specialty mail-order houses to some extent, and watches, jewelry, made-to-order clothes, books, as well as a long list of small, patented novelties, are sold in this way.

§ 21

Mail-order advertising resembles general advertising in that it is spread all over the country, but it resembles retail advertising in that the goods advertised are sold direct, the mails being the medium of transmission of the advertisement of the goods, of the catalog still further describing them, of the money-order to pay for them, and finally of the goods themselves, when small enough to be sent by mail, but otherwise they go by express or freight.

The mail-order business, supplying as it does a real need, has grown to mammoth proportions. Many large houses are engaged in it, and the volume of their business as well as the amount of their advertising compares with that of the largest general advertisers. This advertising does not, as a rule, appear in the magazines that we know as such, though some of them, and especially the weeklies and women's papers, carry a certain amount of mail-order advertising.

§ 22

The great bulk of such advertising is to be found in the mail-order papers, publications which reach especially the class of people living in remote and not easily accessible parts of the country, or in country districts and on farms near villages not well supplied with stores.

Such people depend upon the mail-order houses for a large number of things they cannot buy in the village general store, or if they can buy them, not at such low prices. These people make up the regular readers of the mail-order papers and are the regular customers of the mail-order houses. The general advertiser advertises to reach the consumer, but his goods are delivered by the retailer through his own store. The mail-order advertiser advertises to reach the consumer, but delivers the goods himself by mail, express or freight.

The mail-order business stands for a great expansion of the methods of a retail store wherein a tremendous volume of business covering the entire country, and the privilege of buying goods in factory lots as it were, have made it possible to offer prices which even the big department stores are scarcely able to meet. The problem of a mail-order business is to defray, not only the cost of the goods, but also the cost of selling them, which includes advertising in a large number of mail-order papers.

The introduction of rural free delivery has greatly stimulated the business of selling goods by mail. Rural free delivery offers a double advantage: first, the distribution, promptly and direct to the subscriber, of various publications carrying mail-order advertising, and second, the distribution of goods small enough to be delivered by mail, which comprise most of the goods sold by mail-order advertising.

§ 23

The possibilities of the mail-order business are made very clear by a few statistics from the last census. The

1910 census shows that 49,348,883 or 53.6 per cent. of the people of the United States live in villages or on farms. The usual allowance of five people to a family gives 9,869,776 homes. Into every one of these homes from which any business could be expected it is safe to say that at least one mail-order paper penetrates.

The regular agricultural papers have always carried a great deal of mail-order advertising, but the better papers of this class are now reaching after the regular national advertisers, and curtailing the straight mail-order business as a consequence.

Mail-order papers are all of the same character. They are clean. Their reading matter, while not of the highest literary sort, is innocuous. The paper upon which they are printed will not admit of half-tone pictures. The advertising is set in the densest possible form, so as to get the greatest number of words in the smallest amount of space. The chief consideration in a mail-order advertisement is to get a full description of the article in the smallest possible space. This is the sort of advertising in which an explicit description and the price must always be given. The more complete and enthusiastic the description, the larger the returns from the advertising. A well-known mail-order expert has said that there are only two sizes for a mail-order advertisement. It should either be large enough to tell the entire story or small enough to induce the reader to send for a full descriptive circular.

There is the widest possible difference between general advertising for mere publicity and mail-order advertising for direct results. The general advertiser is merely trying to stamp his name and trade-mark upon the minds of a large number of people, so that when

they want his article they will be induced to ask for it at their stores.

§ 24

The writing of successful mail-order advertising is just as much a specialty as the writing of advertising to exploit the goods of a manufacturer through the ordinary channels of trade. It requires especially an innate and unusual knowledge of human nature. Such advertising appeals to ordinary, commonplace people. It should not aim above their heads. It is simply as complete and enthusiastic a description of the article advertised as can be given, to which is added an illustration more or less accurate, and the price. Then follows explicit and, what would seem to many people, unnecessary detailed information as to the way of sending money. It should be borne in mind that the kind of people who answer mail-order advertising are not used to the ordinary methods of business. The mail of a house of this kind shows how large a proportion of its customers are unused to the simplest details of sending money by mail.

The man who can write mail-order advertising best is the man who reads the letters of the people who buy his goods. He soon knows exactly what terms to use in describing any given article. This is something that it is difficult for the ordinary advertising writer to do unless he has had actual experience.

§ 25

The retailer in such goods always considers the catalog house as his greatest enemy. He has the same feeling

toward it that the small retailer had toward the large department store. And in each case, of course, the triumph of the concern with the large capital, great buying power and sweeping advertising is inevitable.

§ 26

Mail-order advertising, as we have seen, brings in a large number of replies, about equally divided between those who send cash with the order and those who write for further information. All large mail-order houses have a catalog which is mentioned in each advertisement. This catalog is mailed sometimes free, and sometimes in return for postage, and from this catalog customers continue to order, in many cases for several years. The amount paid for the catalog is generally refunded on the first order.

A certain percentage of all inquirers fail to purchase for a number of reasons. They may be idle curiosity seekers, or they may not have been sufficiently convinced. All progressive mail-order houses have a system of form letters which are mailed promptly to all inquirers after a certain time. In some cases, especially when the article which drew out the inquiry is of considerable value, a follow-up system is kept up for a number of times and always brings in a certain percentage of orders which would not otherwise have been secured. It is also true that customers who buy articles by mail are apt to be steady customers. Houses which make a business of this sort of work keep these names and send circulars inclosing tempting offers from time to time.

§ 27

An advertiser who has sold a popular book by mail for a number of years said that it took him at least six months to write a successful advertisement of a new book. He would try it in various publications, and as the responses came in he would correct, alter, change or revise the advertisement to answer the questions most frequently asked by inquirers. In this way he finally produced an advertisement which fitted every apparent demand. This advertisement as finally arranged he repeated over and over again in all publications, in some cases running it for two and even three years. This same advertisement would bring in hundreds of thousands of inquirers and sell the book to a large proportion of them. A single half-page magazine advertisement is said to have brought in $45,000 on the first insertion for a single book.

The general method followed is to repeat an advertisement in a given publication until it ceases to draw. It is then inserted in other publications and so on. After it has been around a certain number of times, a new article is submitted and the list is gone through again. After a year or so the same article can again be offered. The general mail-order houses have such a large supply of articles that they can offer frequent changes of seasonable and timely goods.

CHAPTER IX

ADVERTISING AS A PROFESSION

§ 1

THE advertising field offers just as good an opportunity to the young man as any other field of work, but no better. It is no easier and no surer. It is probably just as crowded as other professions, and on account of its being less established it is probably a little more difficult to get into because sometimes it is hard to know when you are in it.

In the past few years the glowing accounts of easy success by writing advertising have induced a great many young men to start in this sort of work without qualification, and there is probably a glut of indifferent advertising men, but there never was and never will be a glut of capable advertising men any more than there ever was or ever will be a glut of good lawyers, doctors, merchants and manufacturers.

§ 2

There is a growing demand for a man with a plan—a man who can see in advance the form the advertising should take; who has a definite idea as to the sort of copy and design that should be used and the proportion of each; the tone of the copy, whether it should be ex-

planatory or hortative or seductive; whether the design should tell a story or merely decorate a page; whether it should be a black page or two black pages or a colored insert; whether it should be printed on a street-car card or on a magazine page; how many ads there should be; what the order and sequence of them; whether the ads should all be given a certain style so as to be recognizable as all belonging to the same brotherhood, or all different in form as in idea. Each one of these things is a detail, but the man who makes the plan sees them all in their correct relation as a comprehensive whole.

The man who prepares the plan may or may not draw the designs, may or may not write the copy, may or may not select the mediums, may or may not supervise the typesetting, engraving, electrotyping and mechanical reproduction of the advertising, and still be an advertising man. Again, the advertising may or may not be placed in magazines, in newspapers, in street cars, upon billboards or in the form of printed things. An advertising man is a man who can take a given product, study its selling possibilities and prepare a method of selling which will use advertising and which will bring purchasers for the commodity either into the retail stores or direct by mail.

The best advertising man works like an architect. He can design equally well an Italian villa in white marble, with a sunken garden, carved seats, a sun dial and Lombardy poplars in rectangular vistas, or a real Colonial house of Harvard brick set in Flemish bond with white door lintels and fanlights and white columns supporting the portico. Each is good in harmony and complete in itself, but they are radically different from each other.

The best advertising man is one who can prepare a

good campaign for a safety razor and an equally good campaign for a breakfast cereal, each successful in its own way, each distinctive, individual and striking, yet each in no way resembling the other, except that they will both be good and sell goods. This is accomplished by reflecting the individuality of the house making the product instead of the individuality of the advertising man. If a house has no particular individuality, the advertising man should be clever enough to create it.

When I say "individuality in advertising," I mean a character that stamps the advertising in every form in which it appears. It is not that each piece of matter should resemble every other piece; it is not that the folders distributed from the store should look like newspaper ads, street-car cards or window cards. Yet, if you see any one piece of advertising matter of Arrow Collars, it immediately suggests other pieces, as one story by Charles Dickens suggests another.

§ 3

Advertising must be learned by doing, but for that matter, so must the management of a store or the conduct of a manufacturing plant. Advertising has so much of the practical and so little of the theoretical in it that theoretical knowledge is only incidental, while practical knowledge is worth a great deal. Over and over again have I seen the man with theoretical knowledge fail in advertising work.

Many a lawyer has with rough-and-ready eloquence won his case who knew little of the history and theory of law, but everyone will admit that the lawyer who has

the rough-and-ready common-sense and is well grounded in the law also, is a better lawyer. In the same way, the advertising man who understands the theory of advertising and has practical qualities besides, will be more successful.

§ 4

The very first quality required of an advertising man is knowledge of human nature. This, of course, is a mere generality in one sense. A knowledge of human nature is required for success in any business. But an advertising man must have a certain indefinable instinct whereby he knows what people must be told about a certain thing. The question most frequently asked an advertising man is, "Will people buy this thing?" Of course no man can answer that question positively, and yet a man who has had experience in selling things through the medium of printers' ink will have some definite ideas about it, and this is where the knowledge of human nature comes into play.

§ 5

The next quality required of an advertising man is the ability to recognize a good thing when he sees it. When he is first introduced to a commodity there are certain things about it which will strike him as being the basis of all the advertising—the particular attitude that the talk is to take toward the public.

It requires a certain training, combined with a certain instinct, to see things just this way, and this instinct and recognition of an advertisable possibility is the second quality of an advertising man.

§ 6

Thirdly, he requires a facility in expression, coupled with a certain acquaintance with various forms of type styles and designing which will make an ad which is vigorous and individual, but which at the same time forms a comprehensive unit. Then he must decide whether that particular style should be maintained. Much of this can be acquired, but the best advertising man is one in whom all these different qualifications are held in solution.

One man will become an expert on typography. He will do things with type that are so perfect that every type page appears as a perfect unit, while at the same time giving up its story to the reader without any reluctance whatever. Other men have carried the possibilities of design and illustration so far that each advertisement is a quick-acting object lesson. Another man writes copy of such clarity and such forcefulness that it needs no design whatever and, therefore, he shuns designs.

The man who sees all these possibilities and can use them judiciously for different customers is the man who possesses best the third quality of an advertising man.

§ 7

The fourth quality is versatility—the same sort of versatility that a good physician exercises at the bedside of a patient. The doctor looks the case over, makes his first diagnosis, administers the prescription and watches the patient. He may be wrong or he may be right. He may follow his original treatment, or he may change it. In either case, he is a good doctor. The ad-

vertising man who is not willing to learn as he goes along will fail. An advertising man is not inconsistent who finds reason to change his plans, to modify his copy, to alter his style or display or follow-up, if he finds them not giving results.

Advertising is an experimental science just as is medicine, or, for that matter, just as is law. The great advertising successes have been as much a surprise to the men who engineered them as the great advertising failures.

Certain principles hold good and are always true. It is also true that different advertising campaigns for the same article have been successful. There is always a range of choice.

§ 8

A man who expects to be a successful advertising man should be a good salesman. He should be able to go behind the counter and sell goods. Not every advertising man has in him the instincts of a salesman. If he understands how to talk so as to sell goods, he will then understand how to write such talk. Of course, not every salesman knows how to write out his selling talk, and that is one reason why every good salesman is not a good advertising man.

After learning the selling of goods, the next step is to understand the management of sales. Manufacturing houses are more and more combining their sales and advertising departments. Either the sales manager and the advertising manager are one, or the advertising manager is under the sales manager and the two work together.

The would-be advertising man should know something

about the condition of business, the distribution of goods through the different channels to the trade, the relation of the manufacturer to his commission man, to his wholesaler, to his jobber, to his drummer, to his retailer and to his consumer.

§ 9

Someone has said that genius is simply capacity for hard work. There is no sort of work in which a combination of genius and hard work is so necessary as in advertising. A good idea happens to almost anyone at almost any time. A trained advertising man recognizes a good idea when it comes and sees a way to work it out. The hard work comes in working it out, for even a good idea requires a lot of patience and careful work before it is ready for use. I am inclined to believe that hard work on a bad idea is better than no work on a good idea. I am inclined to believe that painstaking carefulness counts as much in advertising as brilliancy. The mere writing of copy, while an important qualification, is not the all-essential one, and copy must not be judged from the ultra-literary standpoint.

The reason why so many kinds of advertising are successful in so many different ways is because there are so many kinds of people. It is an open question to me whether a man can write better advertising for the class of people to which he belongs or for the class of people to which he does not belong. Most advertising to reach women is written by men. This is especially true of department store advertising. Other things being equal, however, I think that a man can write the best copy and do the best advertising for the sort of things he can use himself. I certainly believe that an advertising man

should refuse to write advertising for things he does not believe in. This may not necessarily mean that the article is worthless, but it does mean that he cannot see its desirability. Absolute belief in the article to be advertised on the part of the man preparing the advertising is necessary. Advertising to be successful must be sincere and truthful. There are no exceptions to this rule. All exceptions are merely apparent exceptions based on the old theory that you can fool all the people part of the time, or part of the people all the time. Businesses which make only one sale to a single person can go on as long as the population holds out. But that is not business; it is a confidence game.

§ 10

A man to make a success of advertising should have a certain delight in his work, a certain enthusiasm in doing it, and in addition to this he should have instinctive knowledge of the talking possibilities of the article advertised, versatility, natural taste, a number of interesting styles of writing, sincerity and honesty.

For training, the best combination would be two or three years in a country newspaper office, soliciting and writing advertising as well as writing editorial and news copy, setting type, both job work and ads, as well as straight news matter; then about one year behind the counter of a good retail store, and finally one year on the road as a drummer. Then if he has a fair education, is a good mixer, democratic in his tastes, with a lot of imagination, and will work hard, he ought to be a success as an advertising man.

Advertising is a profession just as much as law or

architecture. It is only beginning to be recognized, as such by outsiders, although it has been so recognized by real advertising men for some time. The mechanical part of an advertising man's work plays no larger part in his success than the mechanical part of the work of a lawyer, an architect or a doctor. The two qualities he is called upon to exercise most are judgment and experience. But in spite of all this, it is absolutely necessary for him to be a good business man. A man who has to advise other business men should certainly be well grounded in business principles himself and, if he is running an advertising agency, his advertising agency should be run on strict business principles. Many advertising agencies have come to grief because the men at the head of them, while good advertising men, possessing the necessary creative qualities, the ability to write good copy and a fine skill in presenting facts, lacked the everyday business judgment of the merchant or banker.

APPENDIX A

Censorship of Copy

While *The Ladies' Home Journal, The Saturday Evening Post, The Country Gentleman,* and *The Criterion of Fashion* have different editorial aims and do not reach the same reading public, the same general advertising policy applies to all of them, but there are some exceptions and variations which will be explained on later pages.

1. We intend to exclude all advertising that in any way tends to deceive, defraud, or injure our readers.

2. Extravagantly worded advertisements are not acceptable, nor those in which extreme and exceptional cases are made to appear average and representative.

3. "Knocking" copy is not acceptable—that is, copy which points out the *inferiority* of competitors' goods, in contrast with the *superiority* of the advertiser's.

4. Medical or curative copy is not acceptable.

5. Advertisements for alcoholic liquors are not acceptable.

6. We do not desire the advertising of mail-order houses doing a general merchandising business. We do, however, accept (except for *The Criterion of Fashion*) the business of mail-order advertisers with a limited and specialized scope, and of advertisers who do a mail-order business incidentally.

7. Advertising in which installment-plan selling is incorporated is not encouraged and must be most carefully investigated before being accepted.

8. Advertising of an immoral or suggestive nature is not allowed, and representations of the human form are not acceptable in any suggestive negligée or attitude. Advertisers of corsets, hosiery, underwear, etc., should consult our represen-

tatives before going to much expense in the preparation of copy and cuts for use in our publications.

9. It is desired to maintain in our advertising columns the same tone and atmosphere that prevail in the editorial sections. Copy that is cheap or vulgar and advertisements that are unpleasant, either in subject or treatment, are rejected.

10. "Blind" advertising or advertising which in purpose and intent is obscure or misleading is not acceptable.

11. Answers to advertisements cannot be sent in care of our publications—with the exception of answers to classified want advertisements in *The Country Gentleman.*

12. Advertisements in our columns must not include editorial quotations from our own publications, nor mention any of our editorial writers—except under special conditions and then only with our consent.

13. Advertising for the purpose of obtaining boys or girls as agents is not acceptable.

14. The word "free" must not be used unless the article is actually free, or the conditions under which the article is given are equally prominent, so that there may be no misunderstanding by the reader.

15. Advertisements exploiting prize competitions must in all cases, on account of postal regulations, be submitted to us for our approval previous to their insertion, and such copy must reach us at least two weeks in advance of closing date.

16. The United States Treasury Department prohibits the use of illustrations of United States Stamps, coins and paper money.

17. Advertisers must not use illustrations, copyrights to which reside elsewhere, unless proper permission has been obtained. Portraits must not be used without proper authority for their reproduction.

18. Speculative real-estate advertising is not acceptable. Farm advertising is accepted for *The Country Gentleman* after careful investigation.

19. Advertisers must not use our name as a reference for their responsibility.

20. Advertisers must not use the name of *The Ladies' Home Journal, The Saturday Evening Post, The Country Gentleman,* or *The Criterion of Fashion* in their advertisements in a way to imply that we are interested in or indorse their propositions.

21. Our sales agents are under contract to prevent any firm or person from stamping or pasting any advertising notice upon pages of our publications, and from inserting between pages any foreign circular or advertising matter. Advertisers will please not suggest to their representatives any plan calculated to induce sales agents to disregard these requirements.

For The Ladies' Home Journal

1. Financial advertising is not acceptable.
2. Advertising of tobacco in any form is not acceptable.
3. Advertising of playing-cards is not acceptable.
4. Reference to alcoholic liquors is not acceptable.

For The Saturday Evening Post and The Country Gentleman

1. Financial advertising is not acceptable if highly speculative.

2. We do not accept advertising for stocks unless they are in good standing and listed on a reputable exchange. Bond advertising is acceptable if in favor of a sound issue, put forth by a bond house of undoubted standing.

3. Financial advertisers must avoid the use of the expression "absolute safety" or "absolutely safe" as applying to any investment.

4. Tobacco advertising, with the exception of cigarette advertising, is acceptable for *The Saturday Evening Post* and *The Country Gentleman.* The illustration of cigarettes in tobacco advertising is not acceptable. * * *

APPENDIX B

Total Number of Publications

Statistics as to the character, circulation and number of publications are difficult to obtain. The best possible authority (American Newspaper Directory) shows that in 1914 there were issued in the United States 22,862 different publications, of which 2,442 were published daily, 61 tri-weekly, 567 semi-weekly, 16,222 weekly, 62 fortnightly, 296 semi-monthly, 2,864 monthly, 68 bimonthly and 228 quarterly. The post-office recognizes as a periodical anything issued four times a year, but no publication issued less frequently than once a month is of interest or value to an advertiser.

The census reports for 1910 show only 22,141 publications of all kinds, issued from 18,871 separate establishments, having an aggregate circulation per issue of 151,723,725 copies, and an aggregate yearly circulation of 11,591,353,613 copies, enough, by the way, to give every man, woman and child in the country 126 copies of something every year. They show further that these publications received in 1910 an aggregate revenue of $337,596,288, of which $135,063,043 or 40 per cent. was paid for subscriptions, and $202,533,043 or 60 per cent. for advertising space. These statistics prove conclusively that our present periodical press is possible only through the advertising patronage, which bears the chief burden of the expense.

The amount of money represented by the total revenue from the sale of space in a year by all periodicals, $202,533,043, seems small in comparison with the total probable expenditure for advertising in this country of $1,000,000,000. It should be remembered, however, that this represents only the net cost of space; that from 10 to 15 per cent. is to be added to some

of this in the way of commissions; that there was a further cost in the preparation of designs and copy, in the making of plates and expressage upon them, and in various other legitimate expenses in connection with advertising; and also that the various other mediums employed, such as billboards, street-cars and circulars, while relatively less important than periodicals, are comparatively more expensive. Printed matter also accounts for a very large percentage of advertising expenditure.

According to the same census there are 4,154 inhabitants in the country to each publication. This, taken in connection with the fact given above that there are 126 copies of some publication issued during the year for every inhabitant of the country, shows how possible it is to reach every buying person with properly directed advertising. A division of all publications into classes, according to the periods of issue is given in the census report as follows:

Daily except Sunday	2,600
Sunday	520
Tri-weekly	73
Semi-weekly	635
Weekly	15,097
Monthly	2,491
Quarterly	361
Miscellaneous	364
	22,141

If these periodicals are classified according to the character of their reading matter, the statistics stand as follows:

News, politics and family reading	17,698
Religious	1,251
Agricultural, horticultural, dairy, stock raising, etc.	316
Commerce, finance, insurance, railroads, etc	264
Trade journals generally	685
General literature inc. monthly and quarterly magazines	340

Medicine and surgery	197
Law	56
Science and mechanics	139
Fraternal organizations	419
Education and history	202
Society, art, music, fashions, etc	164
College and school periodicals	271
Miscellaneous	139

Of the daily newspapers there are 369 copies per 1,000 literate persons 10 years and over; of the weeklies there are 625 copies per 1,000; and of the monthlies 958 copies per 1,000. It may be added that there are 1,397 periodicals published in various languages, of which 39 are in French, 692 in German, 104 in Italian, 161 in Scandinavian, 169 in Letto-Slavic, and 232 in several other languages. Some of these, and notably the German and French publications, are important advertising mediums.

APPENDIX C

Advertising Organizations

The rapid growth of advertising, together with the fact that so many individual fields of work are covered by this broad term, has naturally produced a large number of organizations devoted to advertising in general or some particular part of it.

The following is a list of the more important ones:

Quoin Club.—This is an organization of the advertising managers of the leading magazines, formed for the discussion of subjects of common interest in the conduct of the advertising departments. Some twenty publishing houses are represented, some of them producing several magazines, making a total list of about thirty publications.

Sphinx Club.—This is one of the oldest advertising clubs. It is a loose organization made up of men of all kinds of advertising interests. Its work consists of a monthly dinner at which addresses are delivered upon advertising and allied subjects. It is located in New York City, although its membership extends over the entire United States.

Six Point League.—This is the name of the organization of the special representatives of out-of-town newspapers with offices in New York City. Not all, but nearly all important special agencies in the city are represented in membership, and its purpose is mutual discussion upon subjects affecting the interests of this phase of advertising as a whole.

Periodical Publishers Association.—This is an association of the publishers of magazines, coinciding more or less with the membership of the Quoin Club. Advertising is only one of the phases of its interests, however, as all details of

magazine publication, such as circulation, are considered at its meetings.

American Newspaper Publishers Association.—This body corresponds in the newspaper field to the Periodical Publishers Association in the magazine world. It is made up of the publishers of leading metropolitan newspapers of the United States.

Technical Publicity Club.—This is a club made up of the advertising managers of businesses which as a rule do no general advertising, but confine their advertising to trade papers and direct printed matter.

Advertising Men's League.—This is an organization of advertising men, devoted to the study of advertising problems in the large sense. It is not made up of the workers in any one line, but its members represent nearly every phase of advertising. Its meetings are of an instructive and educational nature, and they are supplemented by various courses in advertising—writing, designing and similar subjects—open to members and non-members. It is one of the two most important clubs devoted to the professional side of advertising work.

Association of Advertising Agents.—This organization is made up, as its name implies, of members representing the different advertising agencies. The parent club is located in New York City, and is the strongest organization of this kind, although similar associations are now found in Philadelphia and Chicago. This Club is in some respects the most important club devoted to advertising, because so large a percentage of the advertising that is done is handled by advertising agents.

Representatives Club.—This is an organization of the advertising solicitors upon the staffs of the leading magazines. The Quoin Club is made up of the advertising managers; the Representatives Club of their various assistants. This is a large organization, and its meetings are devoted mainly to addresses from advertising men in other lines of work upon matters of common interest to the solicitor and the producer of advertising.

Association of Advertising Managers.—This is a national organization made up of men who are handling the advertising for various manufacturers. It is national in scope and distribution.

Audit Bureau of Circulations.—The membership of this organization consists equally of publishers, advertising agents and advertisers, all interested in circulation ratings and other exact statistics in regard to advertising. Its membership fees are sufficient to cover a paid secretary and bureau for carrying on the work. While a new organization, it is fast displacing all other methods of securing this data, and arriving at a common agreement upon facts relating to the circulation of advertising mediums.

Associated Advertising Clubs of the World.—This organization is numerically the largest one devoted to advertising. Its membership is made up of the various advertising clubs now found all over the United States and a few in England. Most of the organizations mentioned above are members, but the membership is more definitely made up of local advertising clubs, one of which is found in nearly every city large enough to have a body of men engaged in advertising work. Some of the large cities have local advertising organizations of equal rank with those in New York City, such as the Agate Club of Chicago, the Pilgrim Publicity Association in Boston and the Adcraft Club in Detroit. Most of the clubs which are members of this association, however, bear simply the name of the town, such as the Des Moines Advertising Club. Originally many of the clubs joining this association were merely town-boosting clubs—that is, associations of business men to advertise their towns. These, however, are being eliminated or made over, the idea being that each local club should be made up, as far as possible, of men locally engaged in advertising work or in advertising a particular business. This association holds a large convention each year, the attendance of which at recent meetings has amounted to some three thousand representatives from the different clubs. The rest of the year its work is done through the officers of the local clubs.

APPENDIX D

A Business Library

Every advertising man should gather together books devoted to his field of work, together with books on other subjects that help him in the pursuit of his work. Such a business library is outlined here.

Advertising

About Advertising and Printing. N. C. Fowler, Jr.
Advertising ..... Powers, John O.
Advertising (English)..... Howard Bridgewater
Advertising and Selling..... H. L. Hollingworth
Advertising as a Business Force. P. T. Cherington
Advertising Phrases..... William Henry Baker
Art and Literature of Business.. Charles Austin Bates
Art and Science of Advertising, The..... George French
Art of Advertising, The..... William Stead
Astir ..... John Adams Thayer
Financial Advertising..... Lewis
Forty Years an Advertising Agent ..... George P. Rowell
Fowler's Publicity (Encyclopedia) ..... N. C. Fowler
Good Advertising..... Charles Austin Bates
History of Advertising..... Henry Sampson
How to Make Advertising Pay... Seymour Eaton
Imagination in Business..... L. F. Deland
Law of Advertising and Sales... Clowry Chapman
Mahin's Advertising Data Book.. John Lee Mahin
Market and Psychology, The.... Hugo Münsterberg

Modern Advertising..... Calkins & Holden
Newspaper Advertising..... G. H. E. Hawkins
Photography in Advertising..... J. H. Adams
Poster Advertising..... G. H. E. Hawkins
Posters ..... C. Matlock Price
Posters in Miniature..... Percival Pollard
Practical Advertiser..... H. Powell
Practical Publicity..... Truman A. De Weese
Principles of Advertising..... D. Starch
Principles of Advertising Arrangement..... Alvah T. Parsons
Psychology of Advertising, The. Walter Dill Scott
Science of Advertising..... Edwin Balmer
Science of Advertising, The..... N. W. Ayer & Son
Secrets of the Mail-Order Trade. Samuel Sawyer
Selling Forces..... Curtis Publishing Co.
Sermons on Advertising..... Seymour Eaton
Specialty Advertising..... Henry S. Bunting
Successful Advertising..... J. A. MacDonald
Theory of Advertising, The..... Walter Dill Scott
Typography of Advertisements.. F. J. Trezise

Designing

Alphabets—Manual of Lettering for the Use of Students..... Edward F. Strange
Alphabets—Old and New..... Lewis F. Day
Decorative Illustration of Books, The ..... Walter Crane
Grammar of Ornament..... Owen Jones
Handbook of Ornament..... F. S. Meyer
Letters and Lettering..... Frank Chouteau Brown
Manual of Color..... J. I. Sanford
Ornament and Its Application.. L. F. Day

Selling

Ethics and Principles of Salesmanship ..... E. A. Russell
How to Write Letters that Win. System
Human Nature in Selling Goods. J. H. Collins
Men Who Sell Things..... Walter D. Moody

One Hundred Ways and Schemes to Attract Trade.....I. P. Fox & B. A. Forbes
Principles of Salesmanship, The. Wm. A. Corbion
Retail Selling and Store Management .....Paul H. Neystrom
Sales Plans.....Thomas A. Bird
Salesmanship .....A. F. Sheldon
Scientific Salesmanship.....Pierce
Success in Letter Writing.....Sherwin Cody

Law

American Business Law.....Chamberlain
American Business Law.....J. J. Sullivan
Conditional Sales.....F. B. Hering
Essentials of Business Law.....Francis M. Burdick
Laws of Business.....Parsons

Reference Books

Crabb's English Synonymes.....George Crabb
Dictionary of English Synonymes Richard Soule
English Synonyms, Antonyms and Prepositions.....James C. Fernald
Roget's Thesaurus.....P. M. Roget

Business Administration

Building Business.....Fowler
Business Management.....F. W. Taylor
Business Organization.....Dicksee (English)
Business Organization.....Sparling
Corporate Organization.....Thomas Conyngton
Corporate Management.....Thomas Conyngton
Cost Keeping for Manufacturing Plants .....S. H. Bunnell
Efficiency .....Emerson
Factory Organization and Administration .....Diemer
Principles of Industrial Management .....J. K. Duncan
Profit Making Management.....Carpenter

Railroad Administration ..... Ray Morris
Shop Management (Principles of Scientific Management) ..... F. W. Taylor
Starting in Life..... Fowler
Theory of Business Enterprise.. Veblen

Financial

Banking Problems..... Norawetz
Corporate Finance and Accounting ..... H. C. Bentley
Corporation Finance..... Greene
Corporation Finance ..... Edward S. Mead
Financing an Enterprise..... Francis Cooper
Funds and Their Use..... Cleveland
Handbook on Currency and Wealth ..... Waldron
Modern Bank..... Fiske
Money and Banking..... J. T. Holdsworth
Money and Investments..... Rollins
Money, Exchange and Banking.. Easton
Trust Finance..... Meade
Work of Wall Street..... Sereno S. Pratt

Accounting

Accounting Every Business Man Should Know..... Garrison
Accounting Theory and Practice. Greenlinger
Accounts ..... W. M. Cole
Depreciation ..... Matheson
Dicksee's Auditing (American Edition) ..... Montgomery

Credit

Credit and Its Uses..... Prendergast
Rural Credits ..... Myron T. Herrick

Typography, Engraving, Paper, etc.

American Manual of Typography, The ..... Oswald Pub. Co.
Art and Practice of Typography. E. G. Gress

Concerning Type..... .....A. S. Carnell
Design and Color in Printing....F. J. Trezise
Dictionary of Engraving.....W. H. Baker
Line Photo Engraving.....Wm. Gamble
Miller's Guide (Paper Buyers' Handbook) .....J. T. Miller
Penrose Pictorial Annual, The..A. W. Penrose
Practical Engraver.....G. A. Banner
Practice of Typography, The....Theodore L. DeVinne (3 vol.)
Principles of Design, The.....E. A. Batchelder
Printing .....C. T. Jacobi (English)
Printing and Writing Material..A. M. Smith
Printing in Relation to Graphic Art .....George French

English Composition, etc.

A Desk Book of Errors in English .....F. H. Vizetelly
Art of Writing and Speaking the English Language.....Sherwin Cody
Principles of Rhetoric.....A. S. Hill
Rhetoric .....Austin Phelps & H. A. Frink
Writing for the Press.....Robert Luce

General

American Business and Accounting Cyclopedia.....Beach (4 vol.)
American Business Methods.....
American Communities.....Hinds
American Railway Transportation .....Johnson
Business as It Is Done in Great Commercial Centres.....
Business Ethics.....Brooks
Business Men's Library.....System
Business Success.....Cannon & others
Business Success.....Cottingham
Education and Industrial Evolution .....Carlton

Elements of Transportation.... Johnson
Empire of Business..... Carnegie
Encyclopedia of Commerce.....
How to Do Business..... Seymour Eaton
International Commercial Policies ..... Fisk
Introduction to Study of Commerce ..... F. R. Clow
Letters of a Self-Made Merchant to His Son..... Lorimer
Making of a Merchant..... Higginbotham & others
Modern Corporation, The..... Thomas Conyngton
Modern Industrialism..... McVey
One Hundred Lessons in Business Seymour Eaton
Partnership Relations..... Thomas Conyngton
Patents ..... Prindle
Property Insurance ..... S. S. Huebner
Psychology: General and Applied ..... Hugo Münsterberg
Pushing to the Front..... Marden
Pushing Your Business..... T. D. McGregor
Random Reminiscences..... Rockefeller
Searchlights ..... Colman
Social Engineering..... Tolman
Starting in Life..... Fowler
Talks by an Old Storekeeper.... Farrington
What We Can Learn from German Business Methods..... Magee (5 vol.)
Work, Wages and Profit..... Gantt

Periodicals

Printers' Ink, New York
System, Chicago
Advertising and Selling, New York
Standard Advertising, Chicago

Bound volumes of these form a desirable addition to an advertising library.

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